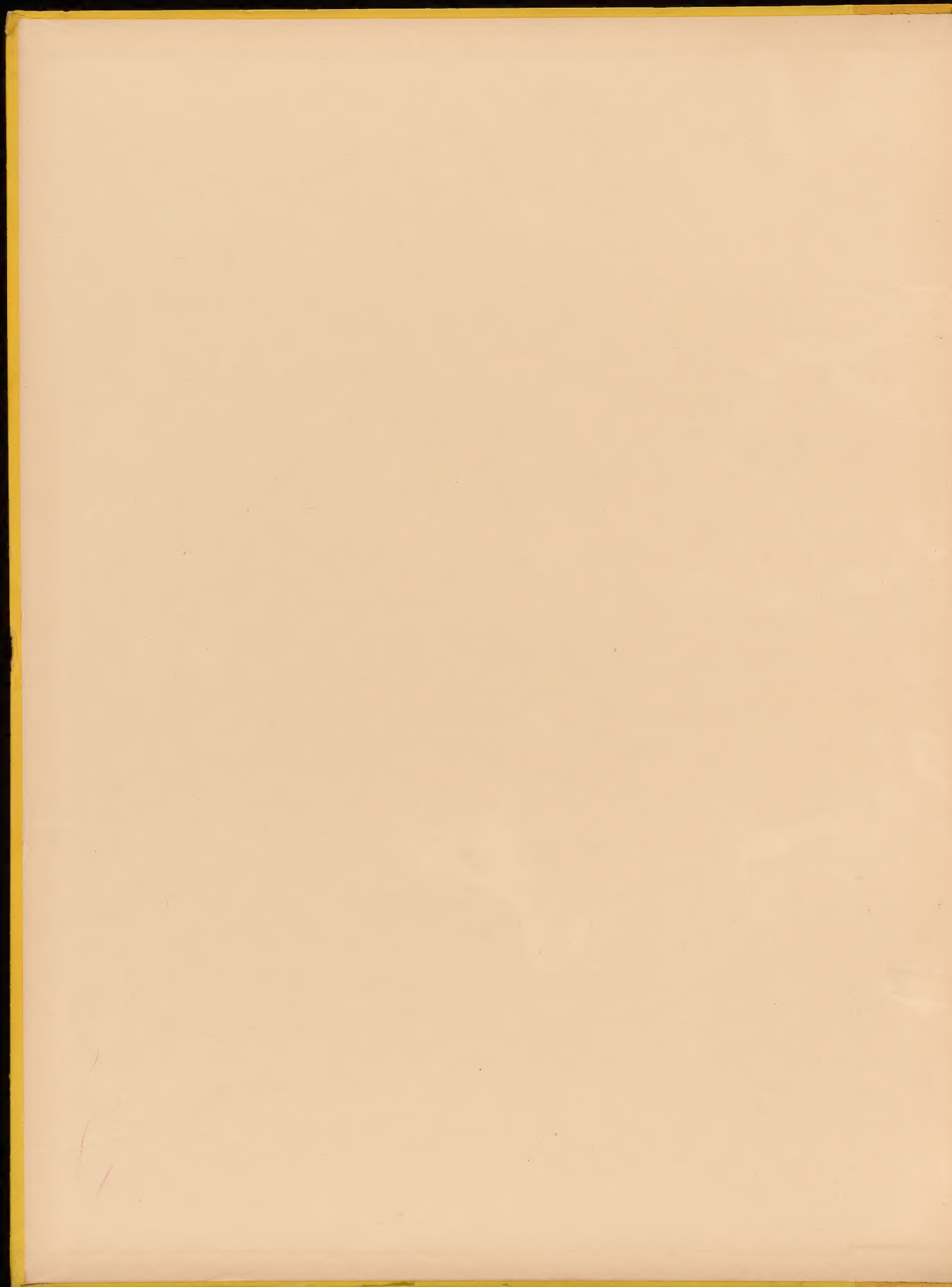


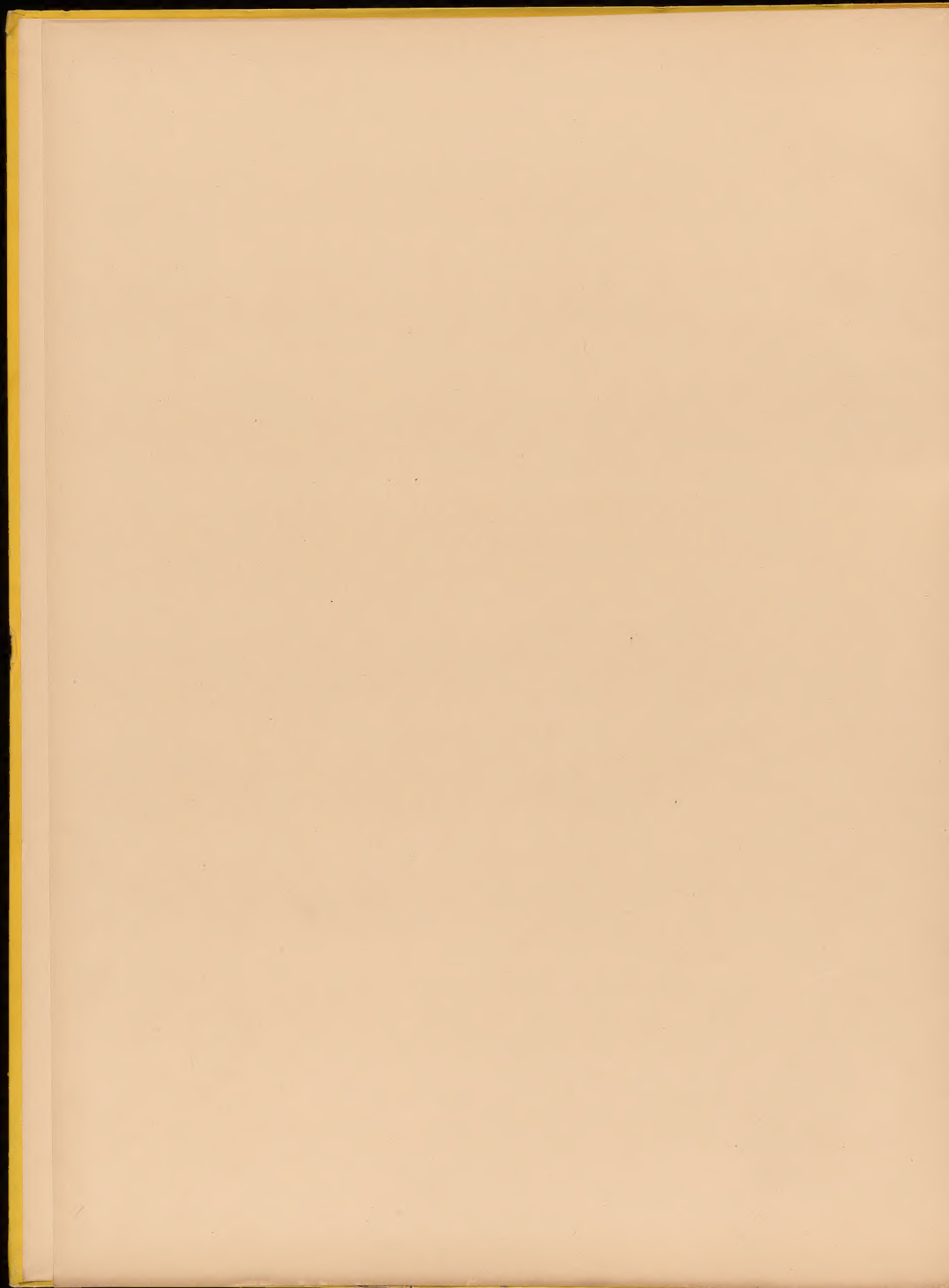
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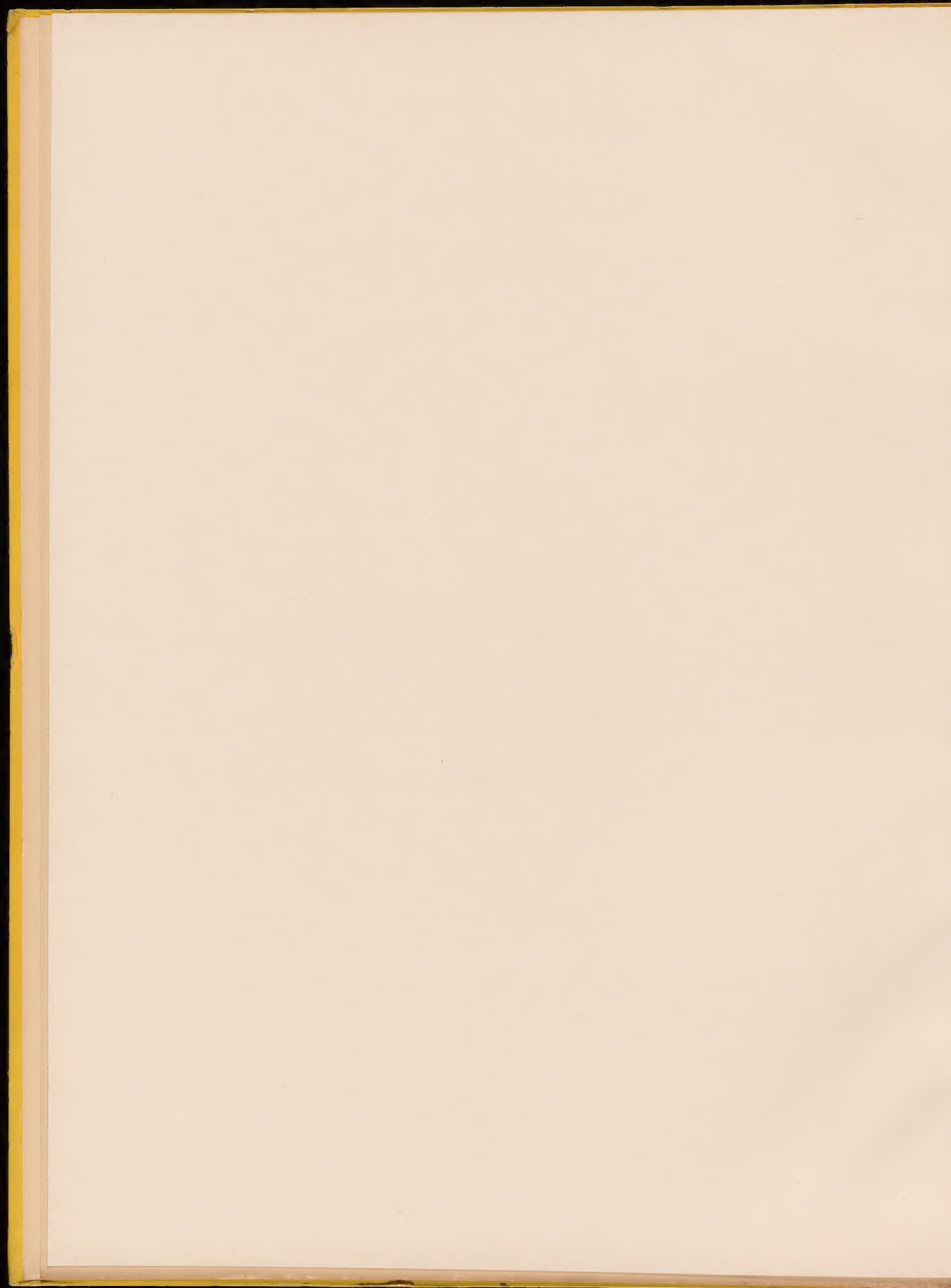


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SECTION NINE



twenty books, by Nieh Tsung-yi, who lived in the tenth century A. D., and in the other illustrated commentaries of more modern date, are generally imaginary and more or less fanciful.

5. The 春秋, *Ch'un Ch'iu*, "Spring and Autumn Annals," is the only one of the five canonical books that was actually compiled by Confucius. It is the history of his native state of Lu (in the present province of Shantung), from 722 to 484 B. C., derived from the official records of the *Chou* dynasty.

In Chinese bibliography the dictionaries are placed after the classics. The most ancient of them is the *Erh Ya*, 爾雅, a relic of the *Chou* dynasty, which at one time used to rank as one of the canonical books. The commentary which is always associated with the text was written by Kuo P'u of the third century A. D., but the accompanying illustrations date only from the *Sung* dynasty, about the tenth century. The next dictionary is the 說文, *Shuo Wen*, which is devoted to an explanation of the ancient characters in which the classics were originally written; it was compiled by Hsü Shên at the close of the first century A. D., and was presented by him to the Emperor *An Ti* in the year 121. The largest of the dictionaries, and the one that is invaluable for special research, is the 佩文韻府, *P'ei wen yun fu*, which was compiled under the special superintendence of the Emperor *K'ang-hsi*, and published in 1711 in 110 thick octavo volumes. The foreign Chinese-English dictionaries need hardly be alluded to here; those by Williams and Giles are the best.

The second great division of Chinese bibliography includes the works on history, geography, and kindred subjects. The "Twenty-four Dynastic Histories" form the first class. Contemporary records are written day by day by the state historiographers in China, and one of the first duties of a new dynasty, when it is firmly established on the dragon throne, is to appoint an imperial commission to compile an official history of the preceding dynasty from the archives preserved in the historiographers' office. These histories are therefore practically contemporary. They are all framed on a nearly uniform model, the general arrangement being in three sections, as follows:

1. *Imperial Records*, containing a succinct chronicle of the several emperors of the dynasty. 2. *Memoirs*, consisting of a succession of articles on Mathematical Chronology, Rites, Music, Jurisprudence, Political Economy, State Sacrifices, Astronomy, Natural Phenomena, Geography, and Literature. 3. *Narratives*, comprising official biographies of all persons of eminence, and ending with a short description of any foreign nations that happen to have sent embassies to China during the period.

The official histories commence with the 史記, *Shih Chi*, by Ssü-ma Ch'ien, who lived B. C. 163-85, and who has been termed the Herodotus of China. His *Historical Records*, in 130 books, start from the most remote antiquity and extend down to the year B. C. 122. The other dynastic histories that have been occasionally referred to, generally by quotations from individual biographies, are the 隋書, *Sui Shu*, "Book of the *Sui* [dynasty]," covering the years 581-617; the voluminous, 唐書, *T'ang Shu*, "Book of the *T'ang*" (618-906); the 宋史, *Sung Shih*, "History of the *Sung*" (960-1279), the most extensive of all, comprising as it does 496 books; and the 明史, *Ming Shih*, "History of the *Ming*" (1368-1643), which is the last of the series of twenty-four.

Works on geography and topography follow next in order. The series of topographical writings in China is justly pronounced by Mr. Wylie (*loc. cit.*, page 35) to be unrivaled in any nation for extent and systematic comprehensiveness. Leaving out of account the sections devoted to geography in the several dynastic histories, there are separate official works on every part of the empire. At the head of these may be placed the 大清一統志, *Ta Ch'ing Yi t'ung chih*, in 500 books, which is a geography of the whole empire; published about the middle of the eighteenth century under imperial patronage. This takes up the various provinces *seriatim*, giving under each an account of the astrological divisions, limits, configuration of the country, officers, population, taxes, and renowned statesmen. Under each prefecture and department is a more detailed description of the various districts, giving, in addition to the above, the cities, educational institutes, hills and rivers, antiquities, passes, bridges, defenses, tombs, temples, men of note, travelers, female worthies, religious devotees, and productions of the soil. Besides the above general compilation there are separate topographical accounts of each of the eighteen 省 (*shêng*) "provinces," of every 府 (*fu*) "prefecture" and 州 (*chou*) "de-

partment," of almost every 縣 (*hsien*) "district" or "county," and, in many cases, of smaller towns included in the district.

The province, for example, of Kiangsi, which interests us more particularly, containing as it does the great center of the manufacture of porcelain, has a general description called 江西通志, *Chiang hsi f'ung chih*, which has been very often quoted. This was first published in the reign of Chia-ching (1522-66) of the Ming dynasty; two new and revised editions were issued during the reign of K'ang-hsi, and another, much enlarged, was completed in 162 books in the next reign (1732), under the superintendence of Hsieh Min, who was then governor of the province. In the reign of T'ung-chih, after the Taiping rebellion had been put down, an imperial commission, whose names and titles fill six folios of the book, was appointed, under

the presidency of the viceroy, Tseng Kuo-fan, to make a new revision. It was completed in 1882, and the result is the bulky work in 180 books which is now before us. The account of the imperial porcelain manufacture forms part of the ninety-second book, under the heading of T'ao Chêng, "Porcelain Administration."

There were other descriptive works on the province in circulation before the publication of the above, of which the 豫章大事記, *Yü chang ta shih chi*, or "Record of Important Affairs of the Province," under its ancient name of Yü-chang, is the most important. This was written by Kuo Tzu-chang, a president of the Board of War in the Ming dynasty.

The 饒州府志, *Jao chou fu chih*, is the official description of the prefecture Jao-chou-fu, in the province of Kiangsi, which has Fou-liang-hsien as one of the seven districts or counties under its jurisdiction. The edition before me is dated the eleventh year of the reign of T'ung-chih (1872); it reprints several of the prefaces of the older editions, the first of which is dated in the cyclical year *hsin-wei* (1511) of the reign of Chêng-tê of the Ming dynasty. There are thirty-two books, the third of which, devoted to "Bridges, Antiquities, Customs of the People, and Natural Productions," includes an article on the porcelain industry, which is appended to the last section, under the heading of 陶廠, *T'ao Chang*, "Imperial Porcelain Manufactory."

A still more complete account of the ceramic industry is the one that is included in the 浮梁縣志, *Fou liang hsien chih*, "The Description of Fou-liang-hsien," which has been so often quoted in these pages, and which is referred to in some detail in the introductory chapter of this work as one of our chief authorities on the subject. The earliest edition of this work was published during the Sung dynasty, in the year 1270; the edition at our disposal was the official revision issued in the reign of Tao-kuang (1821-50). The eighth book contains a memoir on porcelain from the official standpoint, entitled 陶政, *T'ao Chêng*, "Porcelain Administration."

There is no official description of Ching-tê-chên itself in the regular series, but the place of one is fairly well filled by the 景德鎮陶錄, *Ching tê chên T'ao lu*, "Description of the Porcelain of Ching-tê-chên." This was published under direct official sanction, as described in the preface by Liu Ping, the chief magistrate of the district, and is dated 1815. It contains a good map of the town, a plan of the imperial potteries, and fourteen woodcuts illustrating the different processes of manufacture, sketched by an artist on the spot.

Gigantic encyclopædias made up of extracts from existing works, classified under different headings according to the subject-matter, form one of the most remarkable features of Chinese literature. The 太平御覽, *Tai ping yü lan*, which is very often referred to, was compiled in 1,000 books, divided into fifty-five sections, after a mandate issued by the second emperor of



FIG. 376.—Double-fish Vase, one of a pair, of blue-green celadon, mounted in metal as jugs.

the Sung dynasty in the year 977. The largest of all is the 永樂大典, *Yung lo ta tien*, the vast cyclopædia of the Emperor *Yung-lo* of the Ming dynasty, who appointed a commission of scholars in 1403 to collect in one body the substance of all the classical, historical, philosophic, and literary works hitherto published, embracing astronomy, geography, the occult sciences, medicine, Buddhism, Taoism, and the arts. Their work was completed in 1407, and the result was 22,877 books, besides the table of contents, which occupied sixty books. It was ordered by the emperor to be transcribed for printing, but the expense was too great, and it still remains in manuscript, although many ancient and rare works, that would otherwise have been irretrievably lost, have been pieced together again from the extensive quotations in the manuscript columns and reprinted separately. From this we may pass on to the 欽定古今圖書集成, *Ch'in ting ku chin t'ou shu chi ch'eng*, the huge cyclopædia of the Emperor *K'ang-hsi*, the second of the present dynasty, which contains 10,000 *ch'üan* or "books." It gives 426,304 extracts, long and short, from older books, which are arranged under 6,109 headings, distributed among thirty-two classes, and the full-page illustrations number 8,041. These illustrations are executed in the style of the Ming dynasty, which is celebrated for its woodcuts, and the printing was done with movable copper type cast expressly for the purpose, ordinary Chinese books being printed from wood-blocks. There is a complete example of the original quarto edition, which was limited to about 100 copies, in the British Museum, and a new edition has been recently published in octavo form at Shanghai by the aid of the photolithographic process. There are some curious illustrations in this encyclopædia under the heading Porcelain, but of importance from a literary and antiquarian point of view only.

Books on art come next for a word of notice. The Chinese have methodical treatises of more than a thousand years' standing on writing, painting, engraving, music, and the kindred subjects that are grouped together under the name of liberal arts. An elaborate treatise on painting, in ten books, appeared during the T'ang dynasty (618-906), entitled 歷代名畫記, *Li tai ming hua chi*, "Records of the Celebrated Pictures of Different Dynasties," by Chang Yen-yuan, with descriptive and historical details regarding the art, having reference particularly to a hereditary collection of paintings in the family of the author, and accompanied by biographical sketches of the artists. The 宣和畫譜, *Hsüan ho hua p'u*, is a description, in twenty books, of the pictures in the imperial collection during the *Hsüan-ho* period (1119-25). There is a companion publication called 宣和書譜, *Hsüan ho shu p'u*, containing specimens of the calligraphy of successive ages gathered from the imperial archives of the same time. But all the older books have been supplanted by the large compilation which was referred to in Chapter V under the title of *Imperial Cyclopædia of Celebrated Writers and Painters*, the 欽定佩文齋書畫譜, *Ch'in ting Pei wen chai shu hua p'u*. This was drawn up by a commission appointed by the Emperor *K'ang-hsi*, who wrote the preface himself when the book was published, in the forty-seventh year of his reign (1708). The titles of the principal authorities, which are cited in the introduction, number 1,844. The cyclopædia comprises 100 *ch'üan*, or books, and it is divided usually, in Chinese fashion, into sixty-four *pên*, or volumes. It is a perfect mine of information, giving instructions in the arts of writing and painting, descriptions of manuscripts and pictures, notices of celebrated collections and collectors, and of the certificates of authenticity which they are in the habit of writing on the scrolls, biographical notices of writers and artists, etc. None of the artists on porcelain, however, seem to be mentioned by name, although there are occasional references to the designs used in ceramic decorations, as in book xii, folio 24, which gives a long list from official sources of the motives of decoration employed in the eighth year of the reign of *Chia-ch'ing* (1528).

The Chinese, it is well known, have the greatest reverence for antiquity, and the study of ancient relics and of the inscriptions upon them forms another important branch of literature. Archaeologists classify the specimens, which are constantly being dug up from the ground, under the two headings of *Chin*, "Metal," and *Shih*, "Stone." The former class includes sacrificial vessels, musical instruments, and ordinary utensils of bronze, bronze mirrors, bronze weapons, and coins; the latter class comprises stone sculptures in bas-relief, carved

inscriptions, Buddhist images and other figures, prehistoric stone weapons, vessels and utensils of nephrite or other kinds of jade, archaic pottery, inscribed bricks and tiles, etc. There are separate works on ancient bronze vessels and on swords dating from the fifth and sixth centuries A. D., but they include much that is legendary. The most important of the old books on ancient bronzes now in circulation is the 宣和博古圖錄, *Hsüan-ho Po ku t'ou lu*, "Illustrated Description of Antiquities published in the *Hsüan-ho* Period," in thirty books,



FIG. 377.—Bottle of pale blue soufflé ground pencilled with darker blue; European mounts.

which was compiled by Wang Fu in the beginning of the twelfth century, and has been frequently reprinted since. It is usually printed together with the 考古圖, *K'ao ku t'ou*, "Illustrated Examination of Antiquities," the description of a similar collection of older date written by Lü Ta-lin in 1092, in ten books; and with a smaller work in two books entitled 古玉圖, *Ku yü t'ou*, "Illustrations of Ancient Jade." Another collection of the *Sung* dynasty is the 紹興鑑古圖, *Shao hsing chien ku t'ou*, "Illustrated Mirror of Antiquities of the *Shao-hsing* Period" (1131-62), which furnished a model for the porcelain censer with fish handles of the reign of *Hsüan-tê* of the *Ming* dynasty, referred to in Chapter VII. The most magnificent work of this class of more recent times is the illustrated descriptive catalogue of the imperial collections at Peking, entitled 西清古鑑, *Hsi ch'ing ku chien*, which was published by the Emperor *Ch'ien-lung* in 1751 in forty-two folio volumes; the 西清續鑑, *Hsi ch'ing hsiu chien*, in fourteen folio volumes, is a supplement to the above catalogue, still unpublished, and circulating in a few manuscripts only; and the 寧壽古鑑, *Ning shou ku chien*, is another work similar to the preceding, also as yet unpublished, which is written and illustrated in the same superb style, twenty-eight volumes in folio, being the description of the collection of antiquities in the *Ning-shou* Kung, another of the palaces within the prohibited city at Peking. The original edition of the *Hsi ch'ing ku chien* costs several hundreds of dollars in China, but it has been lately so perfectly reproduced at Shanghai by photographic process, in small octavo, that it is within the reach of every collector, and it ought to be at hand, for the study of bronze forms and designs.

The 淑清院陳設檔, *Shu ch'ing yuan chên shu tang*, which was quoted in Chapter V (page 98), is very different from the above, being merely an ordinary official inventory in manuscript of the furniture and specimens of art work on daily exhibition in the *Shu-ch'ing* Yuan, one of the palaces in the Western Gardens (*Hsi Yuan*) on the northern shore of the large lake in the imperial city, corrected to the thirteenth year of *Chia-ch'ing* (1808).

The standard work on ancient jade is the 古玉圖譜, *Ku yü t'ou p'u*, "Illustrated Description of Ancient Jade," in 100 books, with more than 700 full-page woodcuts. It was compiled by an imperial commission, composed of the notorious *Lung Ta-yuan* and eighteen other members, including one writer and four artists, appointed by the second emperor of the Southern *Sung* dynasty, and it was completed in the year 1176. A manuscript copy was purchased for the Imperial Library in 1773; the Emperor *Ch'ien-lung* ordered it to be printed in the palace, and it appeared in 1779, with a preface dedicating it to the emperor. Some doubts have been expressed by native scholars as to the authenticity of the book, but on more or less slender grounds, and we may accept the imperial imprimatur as a sufficient warrant. The genuine character of many of the objects figured may be more justly criticised; there is certainly no ground for the remote antiquity that is ascribed to some of the inscribed pieces.

In addition to these special works there are several books of a wider scope devoted to the general subject of antiquities and objects of art. The *Ming* dynasty was distinguished for this kind of research, and the authors of the four following books, which have been quoted more than once in our pages, all belong to that time; each one gives a short chapter on porcelain. They are all before me now, and, arranged in the order of their publication, are:

1. The 格古要論, *Ko ku yao lun*, "Discussion of the Principal Criteria of Antiquities,"



PLATE XCIII.

POWDER BLUE VASE.

*V*ASE (P'ing), 25 $\frac{1}{2}$ inches high, with a bulging body and slender cylindrical neck, exhibiting the soufflé cobalt-blue glaze of mazarin tint in its most brilliant tone of coloring.

There is no mark underneath, but the vase, without doubt, is to be referred to the reign of Kang-hsi (1662-1722). The process of ch'ui ch'ing, or "insufflation of the clay", on the unburned clay before glazing is fully described by P'is d'Entrecalles in his second letter written from Chung-ss-chên in the year 1722.





in thirteen books, by Tsao Ch'ao, published in the reign of *Huang-wu*, the founder of the *Ming* dynasty, in the year 1387. A revised and enlarged edition was prepared by Wang Tso and issued in 1459. The new editor always carefully marks the additions made by him, so that the text of the original edition may be easily distinguished. The following table of contents will give some idea of the scope of the work, which is interesting from its early date:

- Book I. Ancient Lyres, and other stringed musical instruments.
- Book II. Old Manuscripts, with a discussion of the distinctive characteristics of the paper and ink.
- Book III. Inscriptions from ancient stone tablets and other monuments, classified according to the provinces from which the rubbings were obtained.
- Book IV. Select Extracts from Previous Authors on the subject.
- Book V. Old Pictures, with a discussion of the peculiar water-colors employed, and other marks of authenticity.
- Book VI. Precious Stones and Jewels, including jade, agate, moss-agate, rock-crystal, glass, cat's-eyes, emeralds, pearls of different kinds, garnets, rubies, sapphires, lapis lazuli, coral, and amber; rhinoceros horn and ivory, with reference to concentric openwork spheres, libation-cups, and other carvings; gold, silver, steel and inlaid iron-work, white metal; sacred figures occurring in natural stones; ancient bronzes and methods of distinguishing false antiques, etc.
- Book VII. Ancient Ink Pallets, with an account of the natural stones suitable for their fabrication, references to pottery pallets, and to pallets made of ancient tiles and posherds. Curious Stones; jet and variegated stones used for inlaying furniture, minerals resembling jade, agate, or mother-of-pearl used for carving, etc. Ancient Pottery and Porcelain; with notes on the productions of different manufactories, commencing with the ancient azure-tinted products of the Ch'ai potteries, and ending with the contemporary wares of the imperial potteries of Fou-liang-hsien. There are brief references to Korean pottery, and to the introduction of the process of painting in enamels on copper from the Arabs (*Ta-shih*), in which the editor tells us that the same coloring materials were employed as in the *cloisonné* enameling on copper (*Fo-lang Ch'ien*), which was so called because it originally came from Byzantium.
- Book VIII. Lacquered Work; painted lac, carved cinnabar lac, lac inlaid with gold, lacquered furniture inlaid with mother-of-pearl, etc. Brocaded and embroidered silks, silk stuffs woven on the loom with threads of different colors. Asbestos cloth, carpets of silk and wool. Foreign Woods, sandalwood, rosewood, ebony, and other fragrant or variegated kinds. Varieties of Bamboo.
- Book IX. Description of Objects for the Study and Library. Brushes, cakes of ink from different parts, principal paper factories, seal vermilion, books and their care, etc.
- Book X. Collections of Essays and Prefaces of old authors on the subject.
- Book XI. Miscellaneous Researches, Part I. On Jade Seals. On Iron Tablets of Authority.
- Book XII. Miscellanies, Part II. Wording of Imperial Edicts. Official Girdles, with a description of the jade, gold, silver, and other appendages that were worn upon them at different times as tokens of rank.
- Book XIII. Miscellanies, Part III. On a series of illustrations depicting the process of rice-culture and of silk-weaving. Researches on the old palaces of the *Sung* and *Yuan* dynasties.

2. The 髹古錄. *Ni ku lu*, "Description of Antiquarian Inquiries," is a work of the same character as the last, but smaller, being an account in four books of old manuscripts, pictures, antiquities, and other objects of art and curiosity, etc., by Ch'en Chi-ju, an author of the *Ming* dynasty, which was published in the middle of the sixteenth century.

3. The 清秘藏. *Ch'ing pi ts'ang*, "Collection of Artistic Rarities," is another little work in two books on antiquities, pictures, brocaded silks, ancient bronzes, porcelain, seals, jewels, and miscellaneous objects of art, by Chang Ying-wên, who wrote the last page on the day he died. It was published by his son Chang Ch'ien-tê, the author of a book on flowers, vases, and the art of arranging flowers in them, which will be alluded to presently, and who wrote the preface for his father's work, which is dated 1595. There is a curious notice in the second book of a visit to an exhibition, called *Ch'ing Wan Hui*—i. e., "Exposition of Art Treasures"—which was held in the province of Kiangsu in the third month of the fourth year of the reign of *Lung-ch'ing* (1570), the objects being loaned for the purpose by four of the principal families of the province.

4. The 博物要覽, *Po wu yao lan*, "General Survey of Art Objects," which was referred to in Chapter V, is perhaps the best work of the class that is under consideration. It was written by Ku Ying-t'ai, in the reign of *T'ien-ch'î* (1621-27) of the *Ming*, but remained in manuscript till the beginning of the present dynasty, when it was printed by Li Tiao-yun, with a preface signed by himself as editor. It comprises sixteen books, which make two octavo volumes bound in Chinese style. The second book is devoted to porcelain, under the several headings:

1. The Ju-chou, Imperial, and Ko potteries, of the *Sung* dynasty, with lists of the different objects made in the last two potteries arranged in three classes according to their artistic value. 2. The Ting-chou potteries, with a list of the most important objects produced there in the *Sung* dynasty. 3. The ancient Lung-ch'üan potteries, with an account of the grass-green celadon porcelain made there in the *Sung* dynasty, and a list of the objects that are considered most worthy of notice. 4. Ancient potteries of the province of Fuchien. 5. Description of the ceramic production of Ch'üa-chou during the *Sung* dynasty. 6. The Arabian enamels on copper. 7. Glassware. 8. Ancient and modern productions of Jao-chou, referring to the porcelain made at Ching-tê-chên.

There is only the briefest notice in this last section of the older porcelain of the *Sung* and *Yuan* dynasties, but the productions of the writer's own dynasty (the *Ming*) are described at greater length, under the several reigns of *Yung-lo* (1403-24), *Hsüan-tê* (1426-35), *Ch'êng-hua* (1465-87), and *Chia-ching* (1522-66), and Ku Ying-t'ai is constantly quoted by connoisseurs as the best authority for this period.

Literature is, as it were, a religious cult for the Chinese scholar, and he cherishes the tools of his craft as almost sacred. There is a small class of books written in this connection on the furniture and literary apparatus of the study, among which certain articles of porcelain find a place. One of the earliest of the books of this class is the *筆經*, *Pi Ching*, "Canon of the Pencil Brush," by Wang Hsi-chih, a celebrated calligrapher who lived 321-379; he wrote down the poems of the club that used to meet in the Lan Ting or "Orchid Pavilion," and down to the present time these poems, as written by Wang, continue to be cut in stone all over China as models of handwriting. The *文房四譜*, *Wên fang ssü p'u*, is one of the older books on the materials of the study, which was compiled by Su Yi-chien in 986. It consists of four parts, which treat respectively of pencils, ink-pallets, ink, and paper, with remarks on the various descriptions and characteristics, historical memoranda, and essays and stanzas appended to each section.

The *考槃餘事*, *K'ao p'an yü shih*, by T'u Lung, a writer of the sixteenth century, is another general handbook for the man of learning and culture, of somewhat wider scope, discussing, as it does, in order:

Printed Books, Ancient Inscriptions, Manuscripts and Calligraphy, Painting and Artists, Paper, Ink, Brushes, Pallets, Music and the Lyre, Perfumes and Incense-burning Apparatus; Tea, its choice brands, preparation, tea-drinking utensils; Flowers, their cultivation in pots and their display in vases; Storks for the garden and the different varieties of goldfish; the Country House in the Hills, its library, medicine-room, summer-house, Taoist and Buddhist shrines, and outdoor pavilion for drinking tea; Furniture, materials for the study, traveling apparatus, etc.

It is a curious epitome of antiquarian information, extending to boats and fishing-rods, as well as describing the forms of vases, etc., and ends with the pictures of two double and single gourds, which are recommended as the lightest and most elegant of wine-flasks for the pilgrim to carry on his girdle when traveling.

The work of the present dynasty of this class that is the most frequently referred to is the *文房肆考*, *Wên fang ssü k'ao*, an examination of the belongings of the scholar by T'ang Ping-chün, which was published in eight books in the forty-seventh year of the reign of *Ch'ien-lung* (1782). It is illustrated with a portrait of the author and a picture of his study, with palms, dryandra-trees, and bamboos growing from rocks in the background of the pavilion in which he is seated with an open volume on the table.

The first two books are devoted to ink-pallets of carved stone, illustrated by forty-six full-page woodcuts of appropriate designs. Book III contains an account of paper, ink, and brushes, and an investigation of ancient pottery and porcelain. This last is mostly a medley of quotations from older writers, strung together somewhat loosely, and generally without acknowledgment of the sources from which they are derived, and it contains little that can not be found under better auspices in the *T'ao Siao*. Book IV is on ancient bronzes and the means of distinguishing modern imitations; on jade, ancient and modern, its history and characteristics, with notes on the minerals that resemble it; on lyres, ancient and modern. Book V treats of the history of the written character, books, and paintings, and Book VI of the art of literary composition. Books VII and VIII give an account of the drug ginseng, and a collection of essays and miscellaneous inquiries.

The special books on tea and its preparation occasionally throw some light on the porcelain of the corresponding time in their description of the cups and other utensils employed in its infusion. We should know nothing of the early fabrics of the *T'ang* dynasty (618-

PLATE XLIV
ANCIENT CHUN-CHOU
FLOWER-POT

FLOWER-POT (H. 3 1/2 in.),
globular form, with slightly
spreading feet, perforated at the bottom
with five holes. The vessel is enameled
with a rich glaze of finely mottled as-
pect, in which the prevailing tone of
bluish gray is flecked with purple and
crimson spots, it becomes stone-gray on
the upper rim, and is broadly splashed
with crimson at the back near the feet,
where it has run down more thickly.
In the hollow of the foot is a brown
of olive tint.

The paste, where it is exposed at
the top, shows the material to be a dense,
hard limestone of yellowish tint. The
upper rim is mounted with a wooden
celar, and the stand is also elaborately
carved in rosewood, and incised under-
neath with the cyclical character ch'ia,
indicating that it came from the im-
perial collection at Peking, where the
stands are marked in this way.

There is a companion flower-pot in
the collection, of the same size and
shape, enameled with a glaze of darker
hue, and more thickly flecked with crim-
son, passing into purple. They are
both specimens of Chun Yao from the
Chun-chou potteries of the Sung dy-
nasty. Modern reproductions of the
Ch'ien-lung period are distinguished
by the flatter and whiter surface of their
paste and by a more finished technique.



The first of these is the
 fact that the book is
 written in a very simple
 and direct style, which
 makes it easy to read
 and understand. The
 second is that the book
 is written in a very
 interesting and engaging
 style, which makes it
 easy to read and
 understand. The third
 is that the book is
 written in a very
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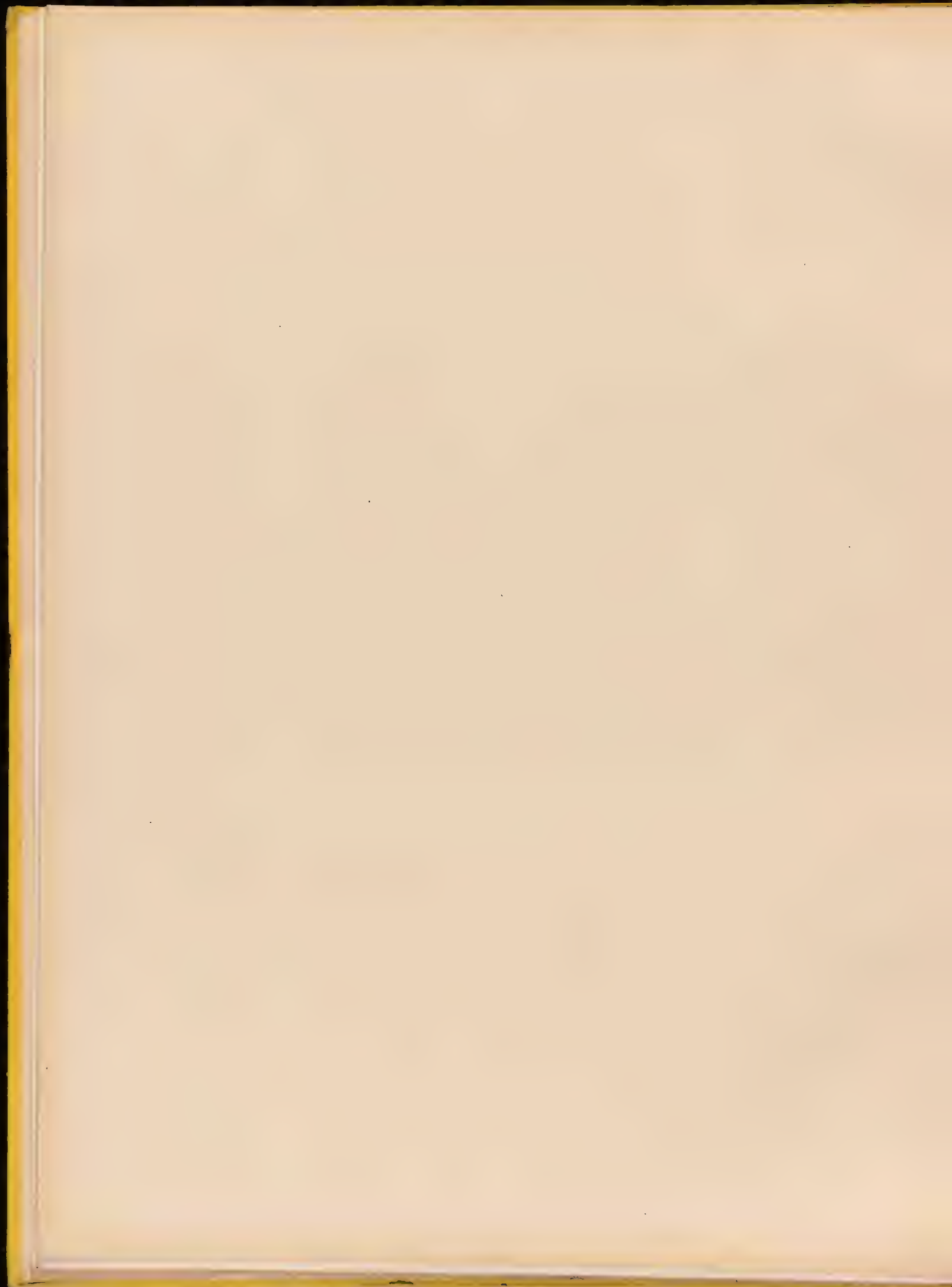
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906) were it not for the 茶經, *Ch'a Ching*, the "Tea Classic," written by Lu Yü in the middle of the eighth century, the contents of which have been briefly sketched in Chapter I (page 14). The author discusses the colors of the different glazes, and gives the palm to the pale-blue cups from Yueh-chou, as imparting an agreeable greenish tinge to the yellow liquid. The writers of the *Sung* dynasty (960-1279), on the contrary, such as Ts'ai Hsiang, who wrote the 茶錄, *Ch'a Lu*, "Description of Tea," in the eleventh century, prefer the black cups mottled like hare's fur, which came from Chien-an (Chien-chou), as showing the last trace of the whitish tea-dust that remained in the bottom in the course of their competitive trials. The earliest book on the subject is the *Ch'uan Fu*, "Odes on Tea," by Tu Yu, a poet of the *Chin* dynasty (265-419), and he, as well as many of the other old versifiers, is often quoted when the ceramic productions of the time happen to be touched upon by them. Some of the *Sung* dynasty books on tea are illustrated with woodcuts, like the 茶譜, *Ch'a P'u*, by Ku Yuan-ch'ing, published in 1269, which gives curious pictures of the little copper roller, the miniature stone grinding-mill, the gauze sieve, the little "tea-jar" for the dust, made of carved vermilion lac, the teacup with its vertically striated bowl and widening mouth, the graceful ewer for boiling water, of which the best, the author tells us, were made at this time of gold, the bamboo whisk, and the napkin, or duster of brocaded silk. No teapot was used at this period; the hot water was poured on a carefully weighed quantity of tea-dust put into the cup, and stirred with the whisk, which is exactly like that used to-day in other countries in the preparation of more inebriating "drinks." The winner in the "tea-fight" was he whose tea withstood the most "waters," and whose sediment-trace lasted longest on the bottom of the bowl. For teapots we must consequently refer to more modern works, like the 陽羨茗壺系, *Yang hsien Ming hu hsi*, "Account of Celebrated Teapots of Yang-hsien (an old name of Yi-hsing)," by Chou Kao-ch'i, which is a disquisition on those of the peculiar brown boccaro ware which is still made at Yi-hsing-hsien, near Shanghai. Two special books on vases were published toward the close of the *Ming* dynasty, in the beginning of the seventeenth century, which have been quoted in Chapter XVII, viz., the 瓶史, *P'ing shih*, "History of Vases," by Yuan Hung-tao, and the 瓶花譜, *P'ing hua p'u*, a small treatise, in one book, on vases (*p'ing*) and the art of arranging cut flowers (*hua*) in them, by Chang Ch'ien-tê, already alluded to as the author of an introduction to his father's book on antiquities entitled *Ch'ing phi ts'ang*, which was dated 1595.

The forms of the ritual vases used by the emperor in the various sacrificial ceremonies at which he officiates are all figured and minutely described in the various official books, such as the 欽定大清會典圖, *Ch'in ting Ta Ch'ing Hui tien t'ou*, the imperial illustrated edition of the statutes of the reigning dynasty, a voluminous compilation in eighty books, accompanied by 102 books of plates. For Buddhist and Taoist ritual vessels reference must be made to the canonical books of the two religions. The principal Taoist writer, who has been quoted once, is Chuang Chou, who lived in the fourth century B. C., and left the work in ten books called 莊子, *Chuang Tz'ü*, which has been translated into English.

The most important manual industries of the Chinese are rice-cultivation and silk-weaving, the former being the work of the men, the latter of the women. There is an annual ceremony celebrated at the Temple of Agriculture at Peking, during which the emperor plows a furrow, followed by the chief officers of state; and the empress picks mulberry-leaves and feeds silkworms on a stated occasion each year, accompanied by the ladies of the court, before worshipping the tutelary Goddess of Sericulture at the temple which is consecrated to her inside the palace. The different processes of work have been favorite subjects for artists of all periods. The Emperor K'ang-hsi, the second of the reigning dynasty, wrote a preface and composed a series of verses to illustrate the two sets of drawings executed by Chiao Ping-chên,

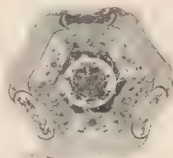


FIG. 378.—Small Tray, from the same set as the teapot in Fig. 360, painted in colors, with a similar crestlike badge in the middle.

an official of the Astronomical Board, which are published in the 御製耕織圖, *Yü chih Kêng Chih T'ou*, "Imperial Edition of Illustrations of Agriculture (*Kêng*) and Weaving (*Chih*)," which has been referred to already, and which was published in the thirty-fifth year of his reign (1696). The plates, twenty-three in each set, are engraved in the finest style of Chinese art, and have the imperial verses on the page opposite each picture inclosed in a broad frame containing a pair of imperial dragons represented rising from the sea in pursuit of the flaming jewel of omnipotence. Apart from their artistic value they afford naturalistic scenes of ordinary Chinese life, and it would be interesting to compare them with the twenty illustrations of the ceramic industry described in Chapter XV, which seem to have been drawn up on the same model, should these last ever be recovered from their hiding-place in the palace libraries.

There is a little manual of Chinese industry called 天工開悟, *T'ien kung k'ai wu*,* illustrated with pictures, which was compiled by Sung Ying-shêng and published in the year 1637, toward the close of the *Ming* dynasty, and which gives a brief account of the various industrial processes, arranged in three books in the following order:

Book I notices agriculture, different kinds of cultivated corn, and processes of irrigation; culture of silkworms, silk-winding, and silk-weaving; dyeing of stuffs, manufacture of the colors employed, including indigo-blue, safflower-red, and yellow extracted from the flowers of the *Sophora japonica*; winnowing-machines and mills for grinding corn; salt from sea- and river-water, rock-salt obtained by mining; sugar, honey, and methods of preserving fruit. Book II refers to the work of the potter, to tile- and brick-making, and to porcelain; the metals and their different alloys used in the casting of sacrificial utensils, images, cannon, mirrors, and money; boats and carts; axes, spades, files, knives, saws, anchors, needles, and gongs; mineral lime, lime from oyster-shells, coal; crystallized products, alum, iron-sulphate, copper-sulphate; sulphur, arsenic; mineral and vegetable oils; the manufacture of paper, paper from the mulberry (*Broussonetia papyrifera*), paper from bamboo. Book III describes such metals as: Gold, silver, copper, including bronze, brass, and white metal, tin, iron, zinc, lead, white lead, and red lead. Arms: Bows, shields, gunpowder, saltpeter, cannon, fowling-pieces; mines, cinnabar, vermilion, ink, coloring materials; spirit distilled from corn; precious stones, pearls, diamonds, jade, agates, rock-crystal, and glass.

Some of the books that come under the class of miscellanies have occasionally been quoted when they touch on the ceramic art—for example, the 事物紀原, *Shih wu kan chü*, a general miscellany of affairs and things, by Huang Yi-chêng, which was published in forty-one books in the year 1591; and the 長物志, *Ch'ang wu chih*, a somewhat similar miscellany of rather later date. The 論衡, *Lun Hêng*, referred to in Chapter XV, is a much earlier work, being a critical disquisition by Wang Ch'ung, one of the most philosophical writers of the *Han* dynasty, who lived A. D. 19-90.

Collected works of individual authors form one of the principal divisions of the fourth and largest class of Chinese literature, which is usually known as *belles-lettres*. The titles chosen for these works are often of a fanciful nature, so as to give the uninitiated no clew to the name of the author. In the account in Chapter VII of the porcelain of the reign of *Ch'êng-hua*, for example, two authors are referred to. The first is Kao Shih-ch'i, a miscellaneous writer who lived 1645-1704; he is quoted under his literary appellation of *T'an-jên*, "The Tranquil," as Kao T'an-jên; his collected works are entitled 高江村集, *Kao Chiang-ts'un chi*, Chiang-ts'un chi being a favorite *nom-de-plume* of the author. The collected works of the second author are quoted under their title of 曝書亭集, *P'u-shu t'ing chi*, "Memoirs of the Pavilion for Sunning Books," which was the "hall-name," or library-name, of Chu Yi-tsun (1629-97), a celebrated scholar and poet. He was the author of the *Yih hsia chiu wen*, a fine historical and archæological description of Peking in many volumes, and was altogether a most voluminous writer, his literary works, which were published under the above *nom-de-plume*, filling no less than eighty books.

There are two illustrated books on the making of ink which should have been noticed before, as the woodcuts which were originally designed as models for the molds in which the cakes of ink were pressed are very finely executed, and supply a rich fund of information on Chinese art motives. The authors, according to the editors of the Imperial Library Catalogue,

* There is a copy of this book, which is very rare, in the Bibliothèque Nationale at Paris. Some of the articles in it have been translated by Stanislas Julien and published in the proceedings of L'Académie des Sciences and in the *Journal Asiatique*.

who notice both books at some length, were both good scholars and cultivated artists, clever in writing all the ancient and modern styles of character, and their works are full of antiquarian and symbolical lore. For this reason they are most useful to the foreign inquirer into such subjects. The first of these two books is the 程氏墨苑, *Ch'êng shih mo yuan*, "Collection of Ink of the Ch'êng Factory," in twelve books, by Ch'êng Chün-fang, of Hi-Hsien, in the province of Anhui. This is a large collection of cuts, exhibiting artistic designs for cakes of ink, drawn from many different sources, sacred and profane. There is a series of eulogistic prefaces at the beginning, one of which is by the celebrated Italian Jesuit priest Matteo Ricci, the founder of Roman Catholic missions in China. His preface, dated the thirty-third year of *Wanli* (1605), is signed with his Chinese name, "Li Ma-t'ou, of Ou-lo-pa (Europa), composed and written with a quill by himself." It includes a complete syllabary written in the Italian hand and reproduced in facsimile, and the worthy father has contributed, besides, three European woodcuts as designs for ink, one of which depicts the "Destruction of Sodom and Gomorrah," by way of inculcating a moral lesson on heathen readers. The second work is the 方氏墨譜, *Fang shih mo p'u*, "Description of Ink of the Fang Factory," in six books, by Fang Yü-lu, a fellow-townsmen and trade rival of Ch'êng, who was the imperial maker of the time, and accused Fang of stealing his secrets and pirating his ink. The work of the latter, however, is a fine specimen of xylography executed in the finished style of the *Ming* dynasty. It was published in six books, in the year 1588, and contains 385 cuts of cakes of ink of all sizes and shapes, exhibiting a large number of antiquarian, symbolical, and mythical designs, the same as those which are often used in the painted decoration of porcelain. Although fairly eclectic in his religious views, the author shows a certain predilection for Buddhism, and he gives in the fifth book, which is devoted to the Buddhist cult, an interesting collection of emblems and pictures, as well as a series of circular mirrors and amulets containing inscriptions in ancient Sanskrit and representations of old manuscripts written on palm-leaves tied together in bundles. One or two of the most sacred are inscribed with the quaint label *Fu k'o mo*, "Not to be rubbed," as if it were expected that the ink should be treated as a relic and not used in the ordinary way. The cakes of ink molded with his signature are cherished as works of art by collectors of the present day.

Having disposed briefly of the writers on other subjects who touch more or less cursorily on the ceramic art, or who throw indirectly some light on the question, we come at last to the special authors on pottery and porcelain. These are, unfortunately, very few in number. The subject is looked upon by the *litterati* of the high school from two points of view: either that the ordinary bowls, cups, and dishes of every day are too common for their notice, or that porcelain vases and the like of elaborate form and brilliant decoration are too meretricious, and therefore unsuited to the simple tastes of a scholar. There is always a censor ready to remonstrate with an emperor who is inclined to patronize the art, on the ground of expense; calling his attention to the ancient kings, whose sacrificial vessels were recorded to have been of plain pottery, and who are said to have deemed glaze too great a luxury for their earthenware. The ancient sages, according to some modern commentators, knew everything, and they explain away the primitive character of rudimentary art, as shown by relics recovered from the ground, by such theories of voluntary abnegation on their part; they were only afraid of exacting too much from the people.

The earliest memoir that we have on the ceramic industry treats it from an economic point of view, deprecates the exactions of the mandarins of the *Yuan* or Mongol dynasty, who looked at it only as a source of revenue, and remonstrates with them as squeezing the poor Chinese potters so remorselessly that they were driving away the industry from its old seat at Ching-tê-chên. This memoir, under the title of 陶記略, *T'ao Chi Liao*, "Abstract of Ceramic Records," by 蔣祁, Chiang Ch'i, has been preserved in the annals of the district of Fou-liang ever since it was first printed there in the edition that was published in the year 1322. It has been translated in Chapter VI, and therefore requires no further notice here.

There is no special writer, as far as I know, during the *Ming* dynasty, and we have

derived most of our information from the accounts of the imperial manufactory detailed in the official geographical works, in connection with what has been gathered from contemporary writers on art subjects. These accounts are strikingly elucidated by the water-color drawings of the illustrated album 歷代名瓷圖譜, *Li Tai Ming T'zu T'ou Pu*, "Illustrated Description of the Celebrated Porcelain of Different Dynasties," by Hsiang Yuan-p'ien, which dates from the latter part of the sixteenth century, and which has been fully described in Chapter V.

T'ang Ying, 唐英, the most celebrated of the superintendents of the imperial manufactory during the present dynasty, is the author of the 陶冶圖說, *T'ao Yeh T'ou Shuo*, the description of the twenty illustrations of the manufacture of porcelain, which was translated in Chapter XV. The other articles from his pen which have been referred to were mostly written as introductory to or as part of the accounts of the work of the imperial factory in the official books. The articles are entitled 陶成記, *T'ao ch'eng chi*, "Records of the Ceramic Manufacture," or 陶成示諭稿, *T'ao ch'eng shih yü k'ao*, "Leaflets of the Regulations of the Ceramic

Manufacture." They are doubtless included in the collected works of T'ang Ying, which the author of the *Ching-tê-chên T'ao lu* (Book VI, folio 3) refers to as having been issued with an introductory eulogistic preface by Li Chü-lai of Lin-ch'uan, in the province of Kiangsi, but which I have not had an opportunity of consulting.

The special work on the ceramic art that is always referred to when the subject is discussed by the learned in China is the 陶說, *T'ao Shuo*, a comprehensive description of pottery and porcelain by Chu Yen, which was first published in the thirty-ninth year of the reign of the Emperor Ch'ien-lung (1774). The author 朱琰, Chu Yen, whose literary appellation was 桐川, T'ung-ch'uan, was also known as 笠亭, Li-t'ing, the latter being his "hall-name" or *nom-de-plume*, under which a selection of his writings was published. He was a native of Hai-yen, in the province of Chekiang, and was a voluminous writer, judging from a long list of his works given in the preface, which was composed by a relative of the author to introduce a new edition of the *T'ao Shuo*

FIG. 379. Gourd of K'ang-hsi period, decorated in blue with bands of gray crackle and buff monochrome; European silver mounts

issued in the year 1787, which is the best edition. This list comprises twelve different works besides the present one, which is characterized as being the most important of all, and includes "A Commentary on the *Shuo Wen*," the ancient dictionary of the second century A. D., "Selections from old Prose Authors and Poets of the T'ang and other Dynasties," "Instruction for Playing the Lyre," "On the Art of Versification," etc., winding up with a "Collection of Verses of his own [Li T'ing's] Composition." He is described by his contemporaries as a learned scholar and antiquarian, and when he was appointed in the year 1767 to a post in the secretariat of Wu Shao-shih, who was the governor of the province of Kiangsi from 1766 to 1771, he at once proceeded to study the history of the ceramic industry, the porcelain of Ching-tê-chên being the most important product of the province of Kiangsi.

The title *T'ao Shuo* means literally "Discussion of Pottery," the word *t'ao* being equivalent to "pottery" (*la céramique*) in its widest sense, and made to comprise all kinds of clay objects fired in the kiln, so as to include the different varieties of earthenware, glazed and unglazed, faience and stoneware (*grès*), as well as porcelain. The form of the book consists of a series of extracts bearing on the subject gathered from the wide field of native literature, in the course of which nearly a hundred and fifty different authors are quoted. This is accomplished by a running commentary in the form of notes, which are distinguished by having the character *an* prefixed to each paragraph, and by having the columns of type printed on a lower level, so as to leave a wider interspace at the top of the page. The general scope of the work will be indicated by a glance at the table of contents which follows:

Book I. Discussion of Modern Times. An account of the porcelain made at Jao-chou-fu during the present dynasty. The description of the twenty illustrations of the porcelain manufactory from the Imperial Library, written in 1743 by T'ang Ying, director of the imperial manufactory.

PLATE XCV

IMARI BEAKER DECORATED
IN COLORS.

TALL VASE (Hana-ike), 22 inches high, of cylindrical, beak-shaped form, swelling into a prominent ridge near the foot, and flaring above at the mouth. It is decorated in blue and white in combination with enamel colors and gilding. The floral ground, painted in blue with interlacing sprays of pomegranates, is interrupted by two long panels of foliated outline, which contain flowers growing from racks, painted in enamel colors upon a white ground. The blue floral ground is overlaid with fillets of deep vermilion-red tied in bows which inclose flowers, and the foot of the vase is encircled by a ring of foliations filled with stiff upright flowers. The inner rim of the mouth is decorated in plain blue with a band of peony sprays; the foot is glazed white underneath, with no mark inscribed. Period, 1650-1700.



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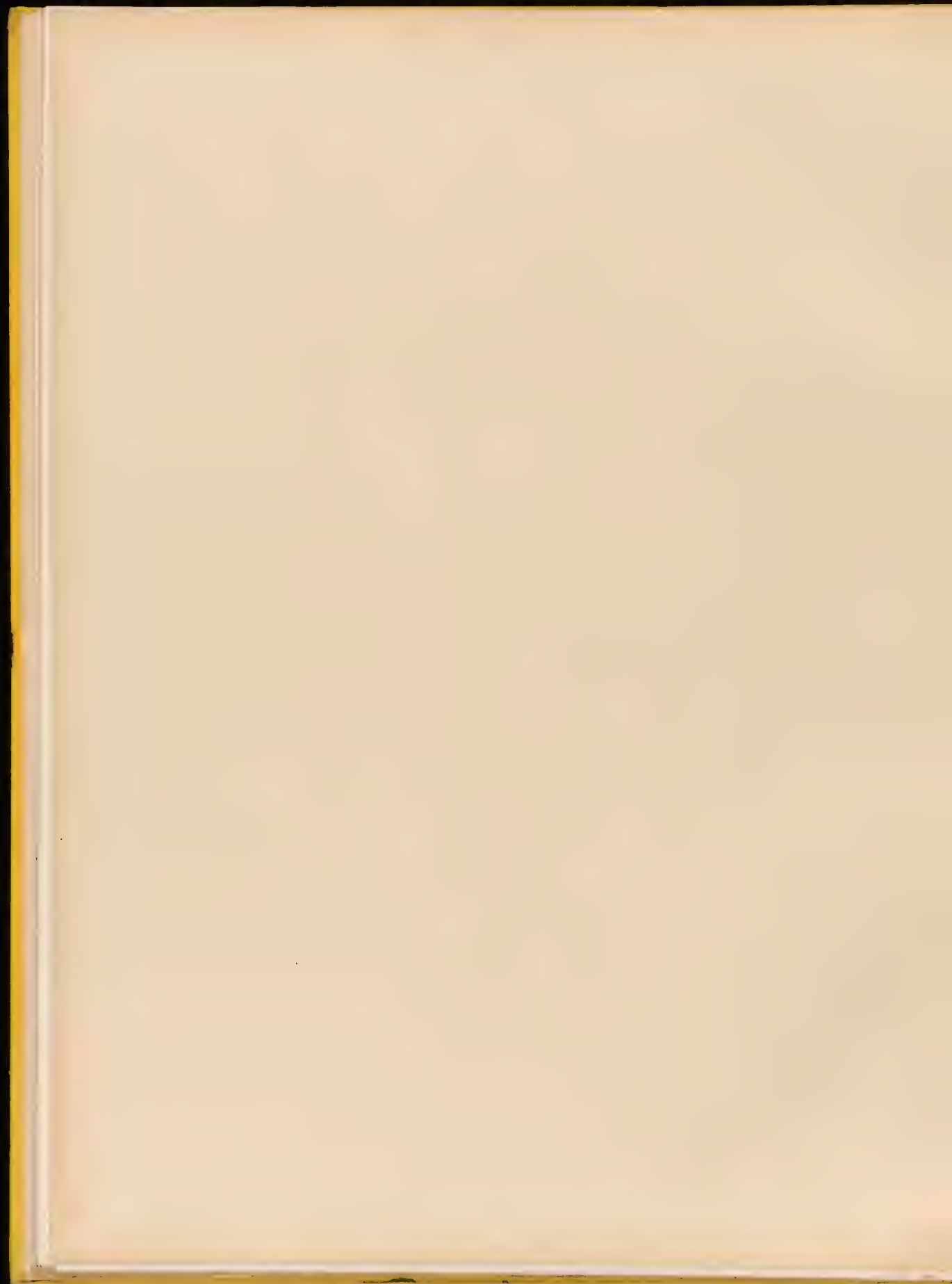
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Book II. Discussion of Ancient Times. The invention and early history of pottery. Researches on the productions of the different potteries, from the beginning of the T'ang dynasty, in 618, to the close of the Yuan dynasty, in 1367.

Book III. Discussion of the Ming Period. The Jao-chou-fu potteries and the porcelain produced at the imperial manufactory there during the Ming dynasty (1368-1643). The processes of manufacture during this dynasty under the headings: 1. Materials and Colors. 2. Departments of Work. 3. Coloring Materials and their Preparation. 4. Painted Decoration in Underglaze Cobalt-Blue. 5. Embossed Work, Incised Designs, Decoration in Gold and in Overglaze Enamel Colors. 6. The making of the Cases or Seggars. 7. Furnaces and the Methods of Charging them. 8. Rules for Firing the Porcelain.

Book IV. Discussion of Particular Ceramic Objects, Part I. 1. Objects of the T'ang and Yu (third millennium B.C.), referred to in old books. 2. Objects of the Chou dynasty (B.C. 1122-249). 3. Objects of the Han dynasty (B.C. 206, A.D. 224). 4. Objects of the Wei dynasty (A.D. 221-264). 5. Objects of the Chin dynasty (A.D. 265-419). 6. Objects of the contemporary Southern and Northern dynasties (420-588). 7. Objects of the Sui dynasty (580-617).

Book V. Discussion of Particular Ceramic Objects, Part II. 8. Objects of the T'ang dynasty (618-906). 9. Objects of the five dynasties (907-959). 10. Objects of the Sung dynasty (960-1279). 11. Objects of the Yuan dynasty (1280-1367).

Book VI. Discussion of Particular Ceramic Objects, Part III. 12. Objects of the Ming dynasty (1368-1643). Description of some sacrificial utensils made for imperial worship. Porcelain of the reign of Yang-lo. Porcelain of the reign of Hsuan-ti. Porcelain of the reign of Ch'ing-hua. Porcelain of the reign of Chia-ching, under the headings: (1) Specimens painted in blue on a white ground. (2) Blue specimens; being either decorated in white reserve on a blue ground, or coated with single-colored glazes, viz., in cobalt-blue of lighter or darker shade, or in turquoise-blue derived from copper. (3) Specimens decorated in blue outside, with the interior of the bowl or cup glazed white. (4) White porcelain; either plain, or with decoration incised at the point in the paste under the white glaze. (5) Brown porcelain of the *fou-lague* or "dead-leaf" type; in two shades of dark brown or "old gold" tint, either plain or engraved, under the glaze. (6) Single colors, such as coral-red, green, and imperial yellow, and mixed decorations, not included in the other classes. Porcelain of the reign of Lung-ch'ing. Porcelain of the reign of Wan-li, including: (a) Specimens in blue and white; (b) Specimens decorated in enamel colors; (c) Specimens of single colors, and of complicated decoration not included in the other two classes. Reproductions of the ivory-white Ting-chou porcelain. The dawn-red wine-cups and the eggshell cups of Hao Shih-chiu, a celebrated potter of the reign of Wan-li.

In the 1787 edition of the *T'ao Shuo*, which is now before me, there are no less than four eulogistic prefaces and appendices from different hands. One of them, dated in the cyclical year *chia-wu* (1774), is by Pao Ting-po, the learned editor and publisher of the large collection of reprints issued in the eighteenth century under the title of 知不足齋叢書, *Chih fu tsu chai tsung shu*. Some Chinese books are to be found only in these vast collections of reprints, which are analogous to Bohn's Miscellany, only that all the works are published at the same time instead of being issued at intervals.*

The work that has just been described is mainly literary and antiquarian in its character, and it is, besides, more than a century old. For a more recent account of the ceramic art in China we must turn to the 景德鎮陶錄, *Ching t'ê chên T'ao lu*, "History of the Ceramic Industry at Ching-tê-chên," which has been partially and somewhat imperfectly translated into French.† In the professed translation there is a complete rearrangement of the order of the books, and a short analysis of the plan of the original may not be out of place here. The author, Lan P'u, whose literary appellation was Pin-nan, was a native of Ching-tê-chên, who lived, he tells us, in the midst of the porcelain works, and was constantly taking notes of the various technical details with a view to publishing a book on the subject. But he died toward the end of the reign of Ch'ien-lung, at the close of the eighteenth century, and his manuscript was put by for twenty years, his widow lacking funds to publish it. In the sixteenth year of the reign of Ch'ia-ch'ing (1811) a new governor, or chief magistrate, named Liu Ping, was appointed to Fou-liang-hsien, and he happened to engage, as teacher for one of his sons, Ch'eng Ting-kuei, who had been educated as a scholar by Lan P'u. The professor introduced his old master's book to the notice of the new governor, who requested

* See Wylie's *Notes on Chinese Literature*. The Appendix, pages 205-224, contains the titles of some of these collections and lists of their contents.

† *Histoire et Fabrication de la Porcelaine Chinoise*. Ouvrage traduit du Chinois, par M. Stanislas Julien, Membre de l'Institut. Paris, 1856.

him to edit it, and it was finally published in the year 1815, with a preface by Liu Ping, and a post-face by the editor, Chêng T'ing-kuei. As explained in the appendix, the editor rearranged the manuscript and divided it into eight sections, which form Books II to IX of the printed work. Book I contains a map of the district, a plan of the imperial manufactory, and a series of fourteen illustrations of the different processes of work, which were sketched on the spot by Chêng Hsiu, a brother of the editor, and offer a fairly complete picture of the industry as it is carried on in the present day. The plates in the French translation differ considerably from these, being squeezed laterally into half the space, and being, besides, occasionally combined together, so as to confuse some of the details of the work, and they have even been completed, when thought necessary, by the insertion of parts of pictures taken from Chinese albums of much older date. The descriptions of the fourteen illustrations are mostly abridged, as is avowed by the editor, from those of the famous twenty illustrations described for the Emperor *Ch'ien-lung* by Tang Ying. Book X, entitled "Supplementary Observations," is mainly the work of the new editor, assisted by a string of *collaborateurs*, some with technical knowledge of the art derived from personal experience, whose names he gives at the end of the book.

The following is the original table of contents:

- Book I. Illustrations of Technical Processes with Descriptions.
- Book II. Records of the Imperial Porcelain Manufactory under the reigning dynasty. Origin of the various kinds of porcelain made at Ching-tê-chên.
- Book III. Technical Catalogue, enumerating the different furnaces and the classes of firemen employed, the various branches of manual decorative and artistic work, the auxiliary branches of work, the forms and designs of objects, the various kinds of glazes and the coloring materials used in their preparation, etc.
- Book IV. General Account of the Porcelain Manufacture as it is carried on in the present day.
- Book V. Examination of the porcelain made at Ching-tê-chên during successive dynasties, beginning with the first year (583) of the period *Chih-ti*, in the reign of the last sovereign of the *Ch'ên* dynasty, and ending with the reign of *Ch'ien-lung* of the present dynasty (1735-95).
- Book VI. Examination of the different kinds of ancient porcelain that are now imitated at Ching-tê-chên.
- Book VII. Investigation of ancient ceramic wares. Examination of the ceramic productions of the different provinces and districts, including those of the present day. Investigation of foreign productions, referring cursorily to Korean ceramic ware, and to painted and *cloisonné* enamels on copper introduced into China from the West.
- Book VIII. Miscellaneous quotations on the ceramic subject from different authors, Part I.
- Book IX. Miscellaneous quotations on the ceramic subject, Part II.
- Book X. Supplementary observations on some points in the foregoing work by the editor, Chêng T'ing-kuei.

The first and last books are the additions of the new editor, who tells us that the other eight represent the original work, in his own words, of his old master Lan P'u.

The *T'ao Lu* is indispensable for an inquirer into the technology of the ceramic industry in China, and its statements may be relied upon as being generally taken from actual personal knowledge, but in the historical and critical accounts of the ancient productions it is decidedly inferior to the *T'ao Shuo*. The author relies mainly on the *Wên Fang Ssü K'ao*, which has already been referred to as one of the least critical of those which relate to the apparatus of the scholar's study.

With the exception of mere manuals for the use of the curio-dealer, I have seen nothing of later date, so that we have no more recent work of authority on the subject, and, in truth, the decadence of the ceramic art in modern times is so rapid that it scarcely deserves a chronicler.

PLATE XCVI

TOKIO WHITE FIGURE.

STATUETTE of porcelain invested in white enamel, with the face and right hand reserved en biscuit, representing the famous general and statesman, Takenouchi no Sukune, who was the leading spirit in the celebrated Korean expedition under the Empress Jingo, and prime minister under three succeeding emperors, and who is said to have attained the great age of two hundred and fifty years.

The figure is boldly modeled with bearded face and beaming eyebrows, the furrowed brows surmounted by a winged hat of ancient Chinese style. The flowing robes are brocaded with dragon scrolls and ornamental borders worked in relief under the glaze, and the figure of a hawk flung among clouds is enlivened on the breast. The right hand is lifted up as if grasping the official badge of his high rank.

The mark incised underneath is: Dai Nippon Tokia Enouye Rossei tsukura-i e. "Made in Great Japan at Tokio by Enouye Rossei." It is said to have been specially made for the Philadelphia Centenary Exposition.

Brigadier-utonomous Inouye Ryosai as belonging to the Sincio-Japanese school of modern potters.







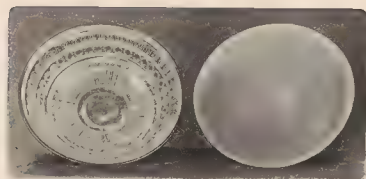


FIG. 380.—Mishima Bowl of dark stoneware, enameled with a white glaze with incised designs filled with encaustic black clay; (a) Conical Archaic Bowl of Korean faience, of yellowish color stippled with darker spots; from an old tomb.

CHAPTER XXIV.

KOREA.

Korea an intermediary between China and Japan. A class of early Japanese decorated porcelain wrongly attributed to Korea. Questionable existence of an indigenous ceramic art in the country. Notices in Chinese literature of early Korean productions. Ancient crackled and celadon examples in Korea. Korean Mishima ware and other early encaustic decorations. Relics dug up from tombs. Modern ceramic manufactures.

KOREA is situated midway between China and Japan, and derives its chief importance from having been the medium of the introduction of the arts and sciences from the mainland of Asia into the Japanese islands. The earlier ceramic relations of the three countries have been cursorily summed up in Chapter II, and it was noticed there how the Japanese traced back the source of each successive step in their practice of the ceramic art either to Korea or to China. Korea would seem, however, merely to have played the part of an intermediary, and to have carried on to Japan the knowledge of technical points which it had derived from China in the course of its traffic with the latter country. This traffic has been principally carried on by sea from the ports of the province of Shantung. Korea has only recently been thrown open, but the country has been thoroughly explored during the last few years, and it is now known that no artistic pottery is produced there in the present day, and no indisputable evidence of any original skill in former times has been discovered.

Before the poverty of the land was laid bare it was possible, with some show of probability, to attribute to it the possession of unknown art treasures, and Jacquemart accordingly endowed Korea with a class of decorated porcelain of artistic beauty and perfect finish, which he styled *Famille archaïque de Corée*, under the mistaken idea that the mixed Japanese and Chinese character of the designs indicated an intermediate origin. We are indebted, however, to his artistic faculty for the separation of this class from other Oriental porcelains, and for its correct designation as "archaic," for it seems really to have been one of the earliest productions in enamel colors of the Arita kilns of Japan. The porcelain of this class was among the first brought to Europe from Japan by the Dutch, whose original trading establishment was at Hirado, not far from the Arita kilns. The importation of the artistic ware appears to have ceased before the end of the seventeenth century, so that specimens were eagerly sought for by the earlier collectors in Europe, who gave them a prominent place in their cabinets under the name of *première qualité colorée du Japon*. The description of several pieces may be found in the *Catalogue de la vente de M. Randon de Boisset*, which was compiled by the French expert Julliot in 1777, who writes:

"The late collector, endowed with a delicate and severe taste, gathered together important examples of several kinds, and most particularly of the ancient Japanese porcelain called *première qualité colorée*, for which, as a true connoisseur, he had a special predilection. This porcelain, of which the composition is now entirely lost, has always captivated the attention of amateurs by the fine grain of its beautifully white paste, the charming tints of its soft reds, the velvety tones of its clear greens, and its intense sky-blue. The merits of this class of porcelain are perfectly recognized, so that some of the best collections are, or have been, composed of it, which alone is its sufficient eulogy."

This peculiar class, in fact, is readily identified by its fine compact paste of ivory-white tone, which has been justly likened to that of the Hirado blue and white porcelain, invested with a thin non-vitreous glaze, and simply decorated, in soft enamels, with a few formal flowers symmetrically posed, or a clump of bamboos rising from behind a trellis fence of straw. The flowers are usually the iris, chrysanthemum, pink, or peony; the light ornamental borders are triangular or rectangular frets or zigzags; birds or symbolical animals are rarely seen, still more rarely figures. The designs, sketched either in black or in red, are lightly touched with soft colors, combined with the perfect harmony that distinguishes old Japanese art; the decoration being sparingly applied, as if to display as much as possible of the perfectly white ground. The dominating color is a well-glazed iron-red of rich tone; the other colors, applied in enamels so as to stand out in relief upon the surface, are a pale clear green, a pure sky-blue, a light yellow, and a brilliant black; the gold is applied more solidly than usual; blue under the glaze is excluded. The vases and jars are generally small and of polygonal outline, of molded forms, and not fashioned upon the wheel; the bowls and cups are fluted and flanged, and often provided with socketed stands. A typical example of this charming class is represented by the saké-bottle of square section illustrated in colors in Plate XCVII, Fig. 1, which is reasonably attributed to the middle of the seventeenth century.

Some other specimens are illustrated in colors by Du Sarte, in *La Porcelaine de Chine*, to which reference has often been made.

Pieces of this peculiar type supplied the first models for many of the early porcelain works of Europe. At Meissen the imitations were very close, as may be seen in the Dresden Museum, where the originals and the copies are purposely exhibited side by side. They were also copied at St. Cloud; at Chelsea, on pieces bearing the earliest mark—the raised anchor; at Bow, on the plates decorated with quails, and elsewhere. There is a bowl of Bow porcelain in the British Museum decorated in the same style as the plates with quails, having an inscription upon it stating that it was "painted by Thomas Croft in 1760 in the old Japan taste"; which shows, as Sir Wollaston Franks remarks, "that both in England and France this porcelain was recognized to be Japanese, and of some antiquity." So it was in China, for it was exactly reproduced in the factories at Ching-té-chên during the second half of the reign of K'ang-hsi (1662-1722), under the name of *Tung Yang Ts'ai* or Japanese colors, so that some care must be taken not to confound these early Chinese copies with the originals, the main criterion being the different quality of the *pâte*, besides the frequent occurrence of "spur-marks" * underneath the foot of the Japanese pieces.

This appears to have been the earliest decorated porcelain brought in any considerable quantity to Europe from the East. It was imported into Holland in the ships of the Dutch East India Company and distributed by them under the title of *porcelaine des Indes*. The Dutch seem also to have exercised some influence over its decoration in Japan, according to an interesting passage quoted by Jacquemart from the account of the embassy of the Dutch Governor who was sent by the company to Yedo in the year 1634, and who was rewarded afterward for the success of his mission by being given the monopoly of the valuable traffic in porcelain. We are told there: †

"While the Sieur Wagenaar was preparing for his return voyage to Batavia, he received 21,567 pieces of white porcelain; and a month previously a very large quantity had arrived at Disma [that is Desima or Deshima], which, however, had not had a great sale because there were not flowers enough upon it. For some years past the Japanese have applied themselves to this kind of work with much industry, and they have become so skillful at it that not only the Dutch, but even the Chinese buy of them. The best porcelain is that which is made at Fisen (Hizen), the earth at no other place being so white or so fine as it is here. The Sieur Wagenaar, a great connoisseur, and very clever himself at this kind of work, invented a flower design upon a blue ground which was found to be

* The slender projections of the paste designed to support the piece and prevent contact with the floor of the kiln are technically known as "cock-spurs." They are broken off afterward, and leave small rough marks on the glaze. They are found occasionally, although rarely, on Chinese pieces. The Chinese technical term is *fo-chih*, or "supporting twigs."

† *Ambassades Mémorables de la Compagnie des Indes Orientales des Provinces Unies vers les Empereurs du Japon*. Amsterdam, 1680, folio; II^e partie, p. 102.

so pretty that out of two hundred pieces on which he had it painted not a single one remained unsold, so that there was not a shop without some of it on display."

The first porcelain manufactory in the province of Hizen was founded in the beginning of the seventeenth century near Arita by Li Sanpei (or Risampe), a Korean potter who was brought over in 1598 in the suite of Prince Nabeshima. He discovered the necessary materials in the neighborhood in the Idzumi Mountains, and initiated the Japanese workmen in the new art. The earliest decoration is said to have been penciled in cobalt-blue under the glaze after the fashion of the faience that previously had been made there. The honor of acquiring for Japan the art of painting in enamel colors applied over the glaze is generally attributed to Tokuzayemon, a native of Imari in the same province, who is supposed to have learned it from a Chinese resident at Nagasaki about the middle of the century. But the clear vitreous enamel colors of the muffle stove which distinguish this class of porcelain were not known at this time in Chinese ceramic decoration, and when they were introduced into China, in the latter half of the reign of *K'ang-hsi*, their source was acknowledged to be foreign. In India they had been previously used for centuries in enamel painting upon metal. Their introduction into Japan seems to have been due to the Dutch, at a time when the factories at Ching-tê-chên were closed on account of the wars at the end of the *Ming* dynasty, and their usual supplies of porcelain from that source had failed. The influence of the Dutch in the further development of the ceramic art in Japan is shown in a more marked degree in the polychromatic "old Imari ware," which gradually supplanted the more artistic and simply decorated porcelain that has just been referred to.

This porcelain, decorated in the style of the many-colored Chinese production of the *Wan-li* period with blue under the glaze in combination with overglaze enamel colors and gilding, became the established ware of the Hizen potteries by the year 1680.

Fig. 381 shows a typical example of one of the more finely decorated pieces of the period. The foliated border and the interior of the dish, divided into panels by lines of underglaze blue, are filled with diapers of varied design, and the slope is encircled by a broad band with four-clawed dragons of Chinese type disporting in clouds. The overglaze colors are a full iron-red, brilliant green, yellow, and manganese-purple, the last three being in strong relief. The under surface of the rim is roughly painted in dark blue under the glaze with sprays of flowers and symbols in panels. There are several spur-marks underneath.

This is a choice specimen of the richly ornamented ware known in Europe *par excellence* as "Old Japan," which was fashioned and decorated expressly for the European market, and was imported in large quantities into Europe toward the end of the seventeenth century, when Augustus the Strong filled his Japanese Palace with the magnificent jars and beakers and the huge dishes which are still displayed in the museum at Dresden. There is no longer any question here of sparse decoration such as we are told made the older porcelain unsalable, the surface being covered with mythological monsters and gorgeously plumaged birds in the midst of profuse floral sprays of chrysanthemum and peony. There is no space in a modest Japanese interior for such monstrosities, and the native connoisseur can hardly be brought to



FIG. 381. Shaped like a bowl. Old Japan. Imari ware, heavily decorated in brilliant colors with gold.

acknowledge them as genuine productions of his own country, any more than he will accept the large vases decorated with armies of mail-clad figures or legions of saints that are painted in Yokohama to-day for the foreign market, and which figure in the West as fair representatives of the modern ceramic art of Japan.

This long digression is preparatory to the introduction of the vexed question of the existence of polychromatic decoration in Korea before the date of its introduction into Japan. The description of three remarkable specimens may be quoted from the catalogue* of the Brinkley Collection, which was exhibited at the Boston Museum of Arts in 1884, where they are described as "Korean Ware."

"ELEPHANT, on stand. Height, five and a half inches; length, seven inches. Heavy stoneware, covered with a cream-colored glaze slightly crackled. The trappings of the elephant are black; his feet, ears, mouth, and howdah-cloth are of a reddish brown. Date, 1260."

"VASE, with narrow base and swelling body. Height, thirteen inches; diameter, twelve inches. Stoneware cream-colored glaze finely crackled. Round the base and shoulder are lines and a band of diaper. On the sides are three large medallions bordered by broad black lines. One medallion contains the figure of an old man seated; behind him is a fir-tree with a gourd hanging from its branches; before him, conventional waves and a design intended to represent the constellation of *ursa major* (*Shichiya no hashi*). The second medallion contains a stork flying down toward reeds and lotus-plants. The third, an open lily, surrounded by leaves. All the decoration is in very dark brown, and the inside is covered with a glaze of that color. Date, 1300."

"VASE, with narrow base and swelling body. Height, eleven and a half inches; diameter, twelve inches. Stoneware, covered inside and outside with a cream-colored glaze. Round the neck are two bands of floral scroll in red and green enamels. Round the base a band of conventional leaves. Round the body are three large medallions. In one is a man seated on a fish swimming in green waves; in the distance are mountains and a castle. In another are two figures with trees, a hill, etc., in green and red. Date, 1300. [This is a very remarkable specimen. Korean ware decorated with colored enamels is exceedingly rare—so much so, indeed, that its very existence has been doubted. The present specimen has been preserved in the province of Kaga, in Japan, since 1598.]"

There is another archaic-looking ware often attributed by Japanese experts to Korea, which has crude designs lightly penciled in dull blue overlaid with a deeply crackled glaze of grayish tone. The paste is of open porous texture, like the old Tingchou productions of China, and the general aspect of the pieces reminds one of the ancient crackled wares of Chinese origin treasured by the Dayaks in Borneo and in other islands of the Eastern Archipelago. A specimen which was brought from Japan as a piece of ancient Korean ware is presented in Fig. 134. It is a small globular vase roughly decorated in dark blue with a broad band round the body containing two lions sporting with filleted balls, and a narrow band of conventional ornament encircling the shoulder. The thick glaze, of ivory-white tone, is crackled with deeply fissured lines, and covers the base, only leaving the foot-rim exposed, which is white, of porous texture, but intensely hard; there is no mark inscribed underneath.

With regard to the porcelain objects sent from Japan as old Korean, it is necessary, first, to show that the particular piece is not a modern reproduction; secondly, that it is not an old piece of one of the less known Chinese wares which may have been brought to Japan through Korea. There are two Chinese wares, for instance, which often figure as Korean upon the shelves of museums. The first is the Tz'ü-chou ceramic ware of the Chihli province, which is decorated in shades of brown, and like the peculiar class of Satsuma known as "Sunkoroku," to which reference will presently be made. The second is the ivory-white porcelain of the province of Fuchien. Ten pieces of so-called Korean ivory-white porcelain were exhibited at the Boston Museum of Arts in 1884. Captain Brinkley says, in regard to this ivory-white porcelain, that "it is often exceedingly difficult to distinguish it from Chinese ware, and, indeed, the question is still open whether the so-called Korean ivory-white is not porcelain of Chinese manufacture, which found its way to Japan through Korea. Japanese experts maintain obstinately that such is not the case. They profess to recognize without difficulty a difference between the Chinese and Korean paste, and by way of historical confirmation adduce

* Collection of Japanese, Chinese, and Korean. Porcelain, Pottery, and Faience, illustrating all the Best-known Wares of the Three Countries, p. 111, Nos. 779-781.

TWO "OLD JAPAN" IMARI
SAKE BOTTLES.

SAKE BOTTLE (Tokuri), of square section, with a bulging body gracefully tapering upward to a slender neck, ending in a square thin-rimmed mouth. Invested with a glaze of pure ivory white tone, it is decorated in a formal archaic style with floral designs painted in delicate enamel colors with gilding; the four sides of the body with a gnarled plum tree bearing red and gilded blossoms, alternating with a conventional grey displaying three bunches of starlike flowers, the neck with long, foliated panels of floral scrolls relieved by coral-red and white grounds.

The base is flat and unglazed underneath, showing a fine paste of finished technique; the date would be circa 1850.

SAKE BOTTLE (Tokuri), of circular section, with an oval body and a long, slender neck with everted lip, decorated in a bold, free hand, after the Chinese style of the Wan-li period, partly in cobalt-blue of two shades, painted on bluish partly in overglaze enamel colors, with profuse gilding. A rocky outdoor scene is represented with two aged figures in Chinese costume in the foreground, one carrying a crooked staff, standing under the trees, the rocks are clad with bamboo, and there are palms rising in the background, and an open rocky with peony shrubs beside it. No mark underneath. Period, about 1700.



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the authenticated fact that from the time of her invasion by Taiko's armies (1596), and the consequent paralysis of all her art industries, Korea entirely ceased to send Japan any specimens of the beautiful ivory-white porcelain, though its great value to the latter country, as well as Korea's intimate relations with China, rendered such a traffic more than ever probable."

There is also an ancient brown stoneware attributed to Korea coated with a thick crackled glaze resembling very closely the old Chinese crackle of the *Yuan* dynasty (1280-1367), which has been illustrated in Fig. 3.

The only certain information that we have about old Korean porcelain is derived from Chinese sources. The first Chinese author who alludes to it at any length is Hsü Ching, who wrote the *Hsüan-ho feng shih Kao-li t'ou ching*,* an illustrated description of the country, customs, and institutions of Korea (*Kao-li*), in forty books, after his return from a mission to the country on the occasion of an accession of a new king, in 1125. The maps and illustrations which originally accompanied the manuscript were unfortunately lost before the book was printed for the first time, in the year 1167. The following is a literal translation of his notes upon the subject.

"There is a ceramic ware made in Korea of green color, which is called by the natives of the country 'kingfisher green.' In these latter years the pieces have been more skillfully fashioned, and the color of the glaze has also been much improved. There are wine-pots (*chia tsun*) molded in the shape of melons, with small lids at the top surmounted by ducks squatting in the midst of lotus-flowers. The Koreans are clever also in the making of bowls and dishes (*sun, tiu*), wine-cups and teacups (*pei, en*), flower vases (*kua p'ing*), and hot-water vessels for tea-drinkers (*t'ang chan*), which are all, generally speaking, copied from the forms of the Ting-chow wares (of China), so that I need only allude to them and not illustrate them by figures, only giving the wine-pots, as being of novel and original design.

"In Korea the table vessels used at entertainments for eating and drinking are usually made of gilded metal or of silver, although they esteem green porcelain ware more highly than either of these two materials. They have incense-burners (*hsiang lu*) shaped like lions, which are also of 'kingfisher green' color, the four footed monster being represented seated upon a lotus leaf with tilted margin, which forms the stand of the urn. This is one of the most ingenious and striking of their ceramic designs; the other forms are for the most part modeled after the shapes of the ancient imperial porcelain of Yueh-chow, or from the modern productions of the kilns of Ju-chow.

"The pottery made by the Koreans includes also large water-jars (*wang*), with broad bellies and contracted necks ending in very small mouths, which are as much as six feet high and four and a half feet in diameter, and hold between fifty and one hundred gallons of water each. These are used for storing water on the boats passing upon the sea between islands when water is difficult to procure, so as to carry on board a sufficient supply."

The term "kingfisher green," used here, is intended to indicate the light blue-green tint of the plumes of the kingfisher's feathers, which are much used in the East for inlaying gold and silver ornaments of jewelry. The clear emerald-green color of jadeite, which is so highly prized by the Chinese, has earned for it a similar title of "kingfisher stone" (*fei-ts'ui*).

In ceramic parlance the term indicates the translucent emerald-green hue of the old celadon glazes, which approach sometimes an olive tint. The color was obtained in China by the mixture of an iron mineral with the ordinary white glaze of the *grand feu*, darkened by the addition of a variable proportion of the cobaltiferous ore of manganese, and the term was adopted to distinguish the new color from the deeper camellia-leaf green of the older wares, which was derived from copper. The most ancient Korean porcelain of which we have any certain knowledge is really a celadon monochrome of the characteristic tint of this beautiful variety of jadeite. A pair of bowls of this kind were presented by the King of Korea to President Carnot, of France, as "the most valuable of the ancient productions of his poor country," and are now preserved in the museum at Stèvres. There is a similar bowl, gadrooned below with a border of lotus-petal design, in the Dana collection at New York, which was, I believe, originally given by the King of Korea as a present to an American physician who had been consulted by him.

The next notice of Korean ceramic ware is in the *K'o ku yao lun*, the well-known book on objects of art by Ts'ao chao, published in 1387, which has been so often quoted. The short paragraph on "Korean Ceramic Manufacture" (*Kao-li Yao*), in Book VII, folio 22, says:

* See *Notes on Chinese Literature*, by A. Wylie, loc. cit., p. 46.

"The ceramic objects produced in the ancient Korean kilns were of a grayish-green color resembling that of the celadon ware of Lung-ch'üan (in China). There was one kind overlaid with white sprays of flowers, but this was not valued so very highly."

These are the conclusions of a Chinese connoisseur of the fourteenth century. The second class which he refers to is a faience inlaid with encaustic designs in white clay, like the so-called *Henri Deux* faience in Europe, and it was, on the contrary, most highly valued in Japan, and formed the model of some of the early Japanese manufactures, like the Yatsushiro faience of the province of Higo, which was decorated with storks flying among clouds, in the Korean style, or with simple combinations of lines and diapers, the designs being traced in the paste and filled in with white clay before glazing. A typical vase of ancient Korean work of this kind is illustrated in Plate CXVI. The decoration was occasionally varied by the execution of a portion of the encaustic designs in black.

The vogue attained in Japan by the tea ceremonies known as the *cha-no-yu* under the Ashikaga Shoguns was the chief cause of the great popularity of Korean pottery in that country.

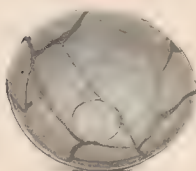


FIG. 382. Old Korean Bowl, with a lightly incised decoration under a buff tinted celadon glaze, sparsely and superficially cracked.

The first fixed rules for the cult seem to have been made under the patronage of the Shogun Yoshimasa (1443-73), after he had retired to private life in this last year. The famous Taiko Hideyoshi in 1594 appointed Sen-no-Rikyū, a celebrated virtuoso, to revise the old statutes of the cult, and the elaborate code of etiquette drawn up by him has hardly been varied since his day. Up to this time utensils of Korean pottery had been preferred to any others for the tea ceremonial, and the Korean experts of the craft who were brought over to Japan at the end of the sixteenth century, after the expedition to Korea in 1592-96, introduced their technique into several of the Japanese manufactories. Nearly all Japan's chief potteries are said to have dated from that time, her teachers in the art of porcelain-making being

Korean captives. In the following century a number of Korean potters settled at Yatsushiro, in the province of Higo, and the Japanese pottery produced there still preserves unmistakable characteristics of its Korean origin, the fine reddish *pâte* being enameled with a diaphanous, pearl-gray glaze, uniform, lustrous, and finely cracked, overlying encaustic decoration in white slip.

One class of Korean tea-bowls is known to the Japanese by the name of Mishima ware, because the formal lines of its decoration resemble at a distance the printed columns of the almanac which is issued from a famous temple at Mishima on the Tokaido, the great route from Kioto to Yedo. There is a Mishima basin in the Franks collection in the British Museum, which was sent from Japan as Korean, but is considered by the learned curator to be more probably a production of the Yatsushiro kiln, and is described by him as follows:

"BASIN. Gray glazed Japanese stoneware, with engraved designs, filled in with white clay. Inside, a chrysanthemum surrounded by similar flowers; and inside and out, borders of zigzag pattern with hatched lines. Mishima ware. Diameter, five and a half inches. No. 1185."

The shallow bowl illustrated in Fig. 380 (1), which is of the same diameter as the above, was also sent from Japan as an example of Korean Mishima ware, but is pronounced by Mr. H. Shugio to be a Japanese reproduction of the old Korean style, judging from the peculiarities of the *pâte*. This is of dark reddish-gray color, and is enameled with a white glaze of soft aspect, decorated in geometrical patterns with formal bands of vertical lines and encircling rings of diaper, which are lightly etched with a graving-tool, and filled in with black.

Among the other ancient Korean bowls in the collection is the one illustrated in Fig. 382, which is of rounded conical shape with upright edge, and has a solid circular rim round the foot. It is coated with a smooth celadon glaze of buff tone, sparsely cracked, and is roughly scored in the paste underneath with ornamental lines both outside and inside, the pattern in the interior simulating a flower. The foot, and a portion of the exterior surface, where the glaze does not reach the bottom, show a light-red paste, which is roughened in crêpe-like

PLATE XXVIII.

"OLD JAPAN" IMARI VASE

TALL VASE (Vase), 25 inches high, painted partly in cobalt blue, partly in enamel colors with lavish gilding. It is decorated with panels containing pictures painted upon a white ground, irregularly distributed upon a blue ground richly decorated with flowers. Two large panels, of outlined oval outline, contain identical pictures of landscapes, executed in conventional Chinese style, with lake scenes and waterfalls, temples and pagodas; two minor panels, which they partly hide, are filled with drooping willow flowers; and the two undecorated panels below display the same outdoor scene, with a traveler in Chinese dress attended by two boys, one holding a gilded umbrella over his head, the other pointing to a waterfall.

The blue ground, a deep cobalt color of mottled brilliant sheen, which covers the remainder of the vase, with the exception of a few floral reserves and a band of white around the shoulder, is overlaid with gilded sprays of chrysanthemum flowers, an occasional blossom of which is penciled in red, the neck is decorated in gold with a pair of three-clawed dragons among clouds and flames, the shoulder is gilded with a band of conventional flowers on white, and chains of spiral and rectangular fret and heavily gilded rims complete the decoration, with small square patches of gold-leaf applied at irregular intervals inside the mouth.

There is no mark underneath. The vase dates from the middle of the seventeenth century, and is a fine example of the richly ornamented porcelain produced in Japan at this time for export to Europe.







fashion. The bowl, broken into fragments, has been pieced together and cemented with gold lacquer in Japan.

In former times it was the custom in Korea, as well as in China, to bury pottery with the dead, the pottery vessels employed for the purpose being a flask filled with wine and a set of bowls containing a provision. In more recent times it has been customary in both countries to place the funeral meats upon an altar above the grave. It is a capital offense for a Korean to dig up this pottery, but specimens occasionally find their way into collections, notwithstanding.

The bowl illustrated in Fig. 380 (2), for example, was brought from Seoul, the capital of Korea, by Mr. Walter C. Hillier, H. B. M. consul-general in Korea, together with a small saucer-ware dug up from an old grave. It is of archaic conical shape, two inches high, five and a half inches in diameter, composed of a hard pale-colored faience, coated with a thin yellowish glaze with darker spots. The foot, unglazed, exhibits many glistening marks of an im-rated clay.

There is no mention of Korean pottery, so far as I know, by any more modern Chinese writer, and, in truth, the ceramic productions of the present time seem to be hardly worthy of notice, quite devoid of any artistic interest. The few authentic specimens in the museum at Leyden and The Hague are of the most common description, and all recent travelers confirm the same.

Mr. Lequin, who collected in Peking for the museum at Sèvres, and recorded his experiences in the *Gazette des Beaux-Arts*, 1877, page 230. Japan certainly owes many of the technical methods of the different varieties of the old Satsuma faience to Korea, and Korean potters were the first instructors in the early productions of most of its porcelain kilns, but the stroke of genius which converted a manual handicraft into a new branch of art was due entirely to the innate artistic faculty of the Japanese themselves. There is no evidence of anything of the kind in Korea.



FIG. 383.—Temple Vase of Takatori pottery, enameled with a cracked green glaze of mottled tint, decorated in slip in low relief with Buddhist figures.

Fig. 380 (2), for example, capital of Korea, by Mr. consul-general in Korea, to-dish of Korean ivory-white grave.

It is of archaic high, five and a half composed of a hard coated with a thin thickly flecked. The foot, unmany glistening marks of an im-rated clay. mention of Ko-far as I know, by Chinese writer, ceramic productions seem to be hardly being of the crudest quite devoid of. The few authentic museum at Leyden of the most com-and all recent trav-accounts of M. Bil-ed some pieces at



FIG. 354.—*Ornament (Ok mon)* of Hirado porcelain, made in the shape of a white colza turnip with blue-tinted leaves, with a rat crooned upon the bulb.

CHAPTER XXV.

CERAMIC ART OF JAPAN.

Introduction. Bibliography. Table of the principal centers of the ceramic industry.

IT is with some diffidence that I approach the subject of the ceramic art of Japan, not being so intimately acquainted with it as with that of China, and having, moreover, a very superficial knowledge of the language and literature. I have been fortunate in having had the opportunity of referring any doubtful points as to the date of a piece, or its origin, to Mr. Henry Walters and to Mr. Shugio. At the outset I acknowledge my indebtedness to them. Much more has been written in Europe upon Japanese porcelain and pottery than upon Chinese, and the former is, consequently, far better and more generally known, so that a lengthy disquisition is not necessary here, even did space allow. There are several books, both English and French, available for further reference.

The early relations of Chinese and Japanese ceramics have already been alluded to, and it has been shown how the Japanese acknowledge their debt to China at every step. Chinese is the classical language of the Japanese, and many of the technical books of the latter are written almost entirely in the Chinese script, only the order of the characters being changed, in obedience to the new construction and grammar of a different language. Most of the ceramic terms have been adopted directly from those current in China, and are employed in the same sense, differing only in pronunciation; a few have become obsolete, being used only in books, and being replaced in ordinary parlance by colloquial equivalents. This last is the case with the Chinese *ts'ih*, "porcelain," which occurs constantly in the text of Ninagawa Noritane's work, and is used by him to include the ancient fine white kaolinic potteries coated with camellia-leaf green and ash-colored glazes, of which he figures two fragments, in the same way as it is by the Chinese, although we should question the right of such wares to be called "porcelain," on account of their want of translucence. It survives also in the Japanese name of celadon porcelain, which has always been highly esteemed by them under the name of *seiji*,* according to their peculiar pronunciation of the Chinese *ch'ing ts'ih*, literally "green porcelain." The ordinary term for porcelain in Japan is *Setomono*, "Seto-ware," Seto being the place in the province of Owari where the first fine glazed pottery was made after a Chinese model, in

* With regard to the pronunciation of Japanese letters, in the system of orthography which has been generally followed here, the vowels are to be pronounced as in Italian, the consonants as in English: e. g., *a* as in father; *e* as in prey; *i* as in machine; *o* as in no; *u* as in rule; when a horizontal line is over *o* or *u* the sound is prolonged, diphthongs are *ai*, as in aisle; *au*, with the sound of *ow* in now. Care must be taken to pronounce the vowels separately; in *cha-ire*, "tea-jar," the second word is read *co-ry*, and is consequently sometimes written *ire*; in *Ninsei*, the name of the celebrated Kyōto potter, the second syllable, pronounced *ny-sei*, may be written *sei*. *N* at the end of a word has the sound of final *n* in French; in the middle, when followed by *h*, *m*, or *r*, it is *m*; and *t*, in combination, is *d*. Consonants often become soft, *chi* or *shi* becoming *ji*; *ho*, *bo*; *tsu*, *dsu*, *su*, *zu*; *ku*, *gu*, etc. The native dialectal variations and the different orthographical systems of foreigners make consistency difficult, if not impossible, and the efforts of the Romajikwai, a society founded in Japan for the purpose of securing a uniform system of transliteration, have not yet met with the success they deserve.

the thirteenth century of our era, and the term is now used in Japan in the same way as chinaware or china is commonly used by us.

The classical term for "pottery" in its widest sense is *tōki*, the Chinese *t'ao-ch'i* [t'ao-k'i], which comprises in Japan, as it does in China, all kinds of ceramic ware, common earthenware (Japanese *tsukiyaki*), and the different varieties of stoneware (Japanese *ishiyaki*), as well as true porcelain. *Yaki* means "baked," and *yakinono*, "baked ware," is more commonly used in Japan as the general term for pottery, including all kinds of ware fired in a kiln. The productions of the province of Hizen, for instance, are grouped under the term *Imari-yaki*; those of Kyōto are known as *Kyō-yaki*, and the fine faience of the province of Satsuma, *Satsuma-yaki*, is so called, as well as the worse stoneware of the province of Bizen, *Bizen-yaki* or *Imbe-yaki*. In this sense "yaki" generally takes the place of the Chinese *yao*, although the latter character occasionally occurs among Japanese marks upon porcelain in the compound *kwan-ko* (Chinese *kuan-yao*), "imperial ware," and *kin-ko* (Chinese *chin-yao*), "brocaded porcelain," as it does also, rarely, in its primitive sense of "kiln" in the potters' mark of *Fu-ji-yo*,* i. e., "Matchless Kiln." The Japanese name of the brocaded silk that has just been referred to under the name of *chin* is *nishiki*, and this is given, by an analogy, to porcelain decorated in enamel colors, which is, however, known also as *go-sai*, the equivalent of *wu-ts'ai*, "five-colored," the technical Chinese name. "Blue and white" is commonly known in Japan as *sometsuke*, which means simply "figured"; "crackled porcelain" is called *hibiyaki*, "hibi" being the equivalent of the Chinese *wen*, "a crack in crockery."

The ceramic wares of Japan exhibit great differences in their composition, texture, and appearance, but may be roughly classed under three principal heads: 1. Common pottery and stoneware, coarse or fine, ornamented by engraving the surface, inlaying with colored clays, and coating it with glazes. 2. A cream-colored faience, with a glaze, often crackled, and delicately painted in enamel colors. 3. Hard porcelain.

To the first of these classes belong the wares of Bizen and Takatori, old Seto, Shigaraki, and other small fabrics, and it includes the Raku wares of Kyōto. The texture varies from that of the ancient wares of Shigaraki and Iga, which are fashioned in an earth almost as coarse as fine gravel, to that of the Banko-yaki, made in the province of Isé, which has been compared to Wedgwood, the material being a fine brown clay of remarkable toughness, so that it can be molded into extremely light and thin forms. The Raku ware of Kyōto is somewhat soft and tender, while the products of the Bizen province have an almost metallic hardness. The Japanese take advantage of the different qualities of the paste in the fabrication of objects according to the use to which they are intended to be put. The soft paste of the Raku bowls makes them feeble conductors of heat, so that they are preferred by the votaries of the Cha-no-yu to bowls of porcelain or any other material, as they retain the heat in the tea for a longer period, and, moreover, do not burn the hands, as they are clasped in both palms when the tea is sipped in the orthodox way. The remarkable hardness and refractory quality of the Bizen stoneware make it especially suitable for incense-burners, hand braziers, and charcoal stoves, and its fineness and toughness render it a good medium for modeling, to which use it has been put with great success, so that in the pottery of Bizen are to be found the choicest masterpieces of Japanese plastic skill.

The principal factories of the second class are those of Satsuma and Awata, and the more modern establishments at Ota, near Yokohama, and elsewhere, where the recent imitations of the Satsuma ware are produced. Both the Satsuma and the Awata wares, the latter of which are made in one of the suburbs of Kyōto, are made of a kind of porcelain clay of very refractory nature, which does not undergo a partial fusion like the genuine porcelain mixture, or, at any rate, not to the same degree. The glaze is composed of feldspathic materials and lixiviated wood-ash, without any addition of lead or borax; when cooled it is always crackled with a fine network of superficial lines. The final simultaneous baking of the body and the glaze

* See the *Franks Catalogue*, *loc. cit.*, Japanese marks, Plate XIV, Fig. 175.

takes place in a temperature much higher than that to which the so-called biscuit is submitted in the preliminary firing. The soft-looking glaze of ivory-white tone forms an admirable background for the decoration in enamel colors, which is painted on subsequently and fixed by a third firing in the muffle stove. This last is an easy process, so that Satsuma ware is often imported in a plain state, to be painted by artists in the ateliers of Kyôto or Tôkiô. The Awata ware is distinguished from the slightly buff-colored Satsuma ware by a more marked yellow tint, which has earned for it the name of *amago-yaki*, or "egg pottery." The material of both these wares may be considered to be a kind of semi-porcelain.

The third class comprises the true porcelain wares, of which the coarsest are included in the productions of Kutani and Awaji, while the most celebrated fabrics are in the province of Hizen, at Seto in Owari, and Kiyomidzu near Kyôto. A full and detailed account of the materials and technique is *Le Japon à l'Exposition Uni* Paris under the authority of mission, which has been re-titled *Les Laques et La Céramique*, 1879. The processes, to those followed in China, preliminary firing at a low nese porcelain is submitted glazed, which is often con-oven. The clays are ordinary Chinese kaolins of nese specimens are frequently they seem to require nu-which have left the scars on marks," which are rarely

One of the chief charms in the simplicity and marked who was not content with a rean or Chinese model on art was professedly based, parting a peculiar *cachet* to not to be confounded with

truly, in his palmiest days, an artist-potter, and not a mere machine working for the glorification of his brother of the brush. This is shown in the pleasing quaintness of form in which he fashioned the pieces intended for the personal use of his daimyo patron, and in the loving care which he devoted to their finish, rude as they look at first sight to an untrained eye. The Japanese artist is not ashamed of his hands or his tools, and just as he delights to show the marks of the brush in a rapid sketch or a line of bold calligraphy, so does he prefer to retain the natural prints of the fingers impressed on the soft clay as the piece is being molded, or even to accentuate the marks of the spatula with which it is being roughly shaped and decorated. The simpler the decoration of this rustic pottery the better, and the greatest triumph of the artist is to suggest a pine wood on the seashore or a silhouette of the sacred volcano of Fujisan (Fuji-no-yama), in a single curved line. As a people, the Japanese are singularly free from ostentation, and their homes exhibit a simplicity and refinement in all their surroundings which render them unique. They are devoted admirers of Nature's art. As in woodwork the ornamental value of the natural grain or the rugosities of the bark are considered of such high interest that remarkable specimens are accorded the most honorable place in the house; as in metal-work the natural patina is looked upon as its chief beauty; so in earthenware the earthiness of earth has to them a charm which should not be hidden, but developed by the work of the artist. The art of it lies in the eloquence it displays of its

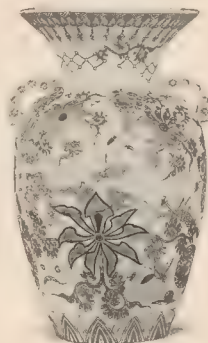


FIG. 385.—Vase of Kyôto faience, with a grayish sparsely crackled glaze decorated in enamel colors and gilding, with flowers and insects in the "Nishiki" or brocade style.

given in the second part of *verselle de 1878*, published at the Imperial Japanese Com-printed in Japan under the *ramique du Japon*, Yoko-in the main, are very similar with the exception of the temperature to which Japa-before it is either painted or ducted in an ordinary malt dently less tenacious than the Ching-tê-chên, hence Japa-slightly out of shape, and merous supports in the kiln, the glaze known as "spur-found on Chinese pieces. of Japanese pottery consists originality of the old potter, slavish imitation of the Ko-which the technique of his but always succeeded in im-his productions, which are their prototypes. He was

PLATE XCIX.

OLD JAPANESE
POT

SIXE POU. A small, squat, ovoid form with rounded top, the handle of which is the overarch-
ing scaly body of a dragon, which pro-
trudes its head through the side of the
pot to form the spout. The dragon,
which has a two-horned head and four
clawed feet, with red flames proceeding
from its flanks, is modeled after the
Chinese type. The enamel colors used
in the decoration are deep "iron-red,"
overglaze blue of greenish tint, pale
green, and gold. The top of the neck
pot, being the permanent to which the
dragon is disporting, is gilded with
cloud scrolls and flames upon a red
ground; the cover is painted with simi-
lar designs and crowned with a floral
knot. The six panels are enamelled
with grounds of different color, the cen-
tral panels at the front and back have
a circular medallion reserved in the
middle of the red ground, which con-
tains a gilded floral crest; the side
panels display the three jewels of Bud-
dhist lore enveloped in flames, and
two identical pictures of crested sea-
waves and distant hills. The feet are
three floral buttons. There is no
mark, but the date would be about
1750.



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earthy nature, just as the art of old Venetian glass lies in the witness it bears of its vitreous nature.

I am following here the argument of Mr. Charles Holme, the author of the sympathetic chapter on *Pottery and Porcelain*, in the excellent work on *Japan and its Art* by Mr. M. B. Huish, the well-known editor of *The Art Journal*, in which periodical the articles first appeared that are now collected into a small volume that ought to be in the hands of every student of the subject. Mr. Holme speaks with some authority, having devoted much time to the question both in England and in Japan, and from the producer's as well as the artistic point of view. He is defending the simple taste of the native school of connoisseurs and of those who follow them against the views of the European collectors, who reserve their highest admiration for such examples of the ceramic as display a more florid and elaborate style of decoration painted in rich colors with a profuse use of gold and silver.

Mr. Holme's account of the colored glazes used in decoration may also be quoted with advantage: *

"Toshiro, a Japanese potter of the early thirteenth century, made a special visit to China to perfect himself in his art, and on his return to his native town of Seto, in Owari, he introduced great improvement in the character of the wares made there. Although the glazing of pottery may have been practiced in Japan at a much earlier date than the time of Toshiro, there is no doubt that it was owing to his exertions that a great impetus was given to the art. He not only improved the quality of vitreous enamels, but he introduced new and artistic methods of their application. From his time onward great attention was paid to this branch of the potter's art, of which it soon became one of the most important and interesting features. To know something of Japanese glazes is to be familiar with the soft greenish grays of the Sanda Seiji ware, the dull leaden blue or the metallic sheen of the brown glaze of Bizen, iridescent blacks, reds, browns, and bottle-greens of the Raku wares, the lustrous yellow-brown of Ohi, the splashed Oribe wares, the thick opaque overglazes of Shigaraki, the delicate grays and salmon shades of Hagi, the heavy brown and yellow glazes of Tamba, or the speckled grays and browns of Soma. These and many others of like interest and beauty, as they are better known and their characteristics better understood, have an ever-increasing charm to the earnest and sympathetic student, who soon ceases to wonder, as perchance he may at first have done, at the artistic value in which they are held by the Japanese connoisseur."

There has been much discussion as to whether the rustic simplicity of the Japanese pottery was due to the innate taste of the people or to the artificial cult of the *Cha-no-yu* affected by the feudal nobles, who were the special patrons of the industry in its early days. In these discussions it has been usual to assume that the tea clubs were a peculiar institution of Japan. But we have seen that the cult was practiced in all its details in China, and that there are illustrated books on the subject dating from the early part of the *Sung* dynasty (960-1279), with pictures of the apparatus, and a full account of the proceedings at the competitive tea meetings at which the comparative virtues of decoctions made from the powdered leaves of various brands of tea, as well as of the fragrant fumes of the different kinds of incense imported from the shores of Arabia and Africa, were tested with the same ceremonial rules that we find afterward adopted in Japan. Prose authors and poets of this dynasty in China descant alike on the merits of the speckled black cups which they liken to the plumage of the gray partridge (*Perdix cinerea*) and the "leveret-streaked" or "hare's-fur" glazes of the productions of the kilns of Chien-chou, which were dark brown or black streaked with lighter spots of yellowish tinge. There are the kilns at which Toshiro, the "father of pottery" in Japan, acquired the rudiments of the art toward the close of the *Sung* dynasty, and his productions and those of his immediate successors, figured by Ninagawa Noritane, seem to be exact copies of the Chinese originals as described above. The archaic shapes are similar, and the primitive technique is the same, the way in which the glaze runs down outside and gutters below, so as only partially to cover the bowl, leaving the lower margin, as well as the foot, bare. The Japanese in their estimation of the different kinds of pottery place the Chinese or Korean specimens first, and their own early reproductions next; the tea-jars and tea-bowls are wrapped in padded bags of silk brocade, inclosed in lacquer boxes protected by outer cotton covers,

* *Japan and its Art*. By Marcus B. Huish, LL. B. Second edition. London, 1892. Chapter XIV, p. 230.

and are brought out by their owners only on special occasions, to be handled with the greatest care.

The shapes and uses of Japanese vases are well described by Sir Wollaston Franks in his introduction to the native report on Japanese pottery which forms one of the art hand-books of the South Kensington Museum. The pottery utensils used in the tea ceremonies are a furnace, water-vessels, jars to hold powdered tea, a pan for ashes, and a tea-bowl. The furnace (*furo*) is generally a globular vessel on three legs, with openings in the upper part to



FIG. 38. *Kenshi*, or incense-burner of Hirado blue and white porcelain, with a picture in the overlying net, seen through the openwork trelis, of five children playing in a garden, under a pine tree which spreads over the period cover

create a draught. Into this upper part fits the vessel in which the water is boiled, a smaller repetition of the same form, with two handles and a lid. The water-vessels comprise a vase or pitcher (*mizusashi*), with a supply of fresh water for washing the utensils, and a slop-basin (*mizus-koboshi*); they are usually rudely made, and often with lacquer covers. The tea-jars (*cha-iré*), of which specimens are illustrated in Plates CXIV and CXV, are generally small oviform vases of hard pottery, with no decoration beyond the mottled glaze, and with flat lids of ivory; they are all of small size, as the green tea is powdered and very strong, besides being very costly. The tea-bowl (*cha-wan*) is purposely very rudely made, and varies in shape. Some tea-bowls are round shallow dishes, others tall and nearly cylindrical; the tea is not only made in the bowl, but drunk out of it, and great care is taken to make the edge smooth to the lips. The ash-pan (*horoku*) is a shallow pan of unglazed ware, with in-

curved rim. It holds the charcoal ashes with which the brazier or furnace is partly filled, as well as the urn in which the incense is burned.

Incense-burning formed part of the tea ceremony, and it was also a favorite pastime among the Japanese nobles of old times, the incense game consisting of guesses of the names of the perfumes that were being burned, with forfeits, etc. The incense-boxes (*kôgo*) are of the most varied shapes, generally small in size. The incense-burner (*kôro*) also varies considerably. Some incense-burners are modeled after old Chinese forms, others quaintly fashioned as men, animals, or birds, like the urn of Hirado porcelain illustrated in Plate CX, which represents a pup squatted on the ground, the head of which, detached, forms the cover of the censer; others are intended to be hung from the ceiling, like the old Imari censer decorated in red and gold which is figured in Plate CVI. The lower part of the censer is filled with fine white ashes, with a piece of lighted charcoal on the top on which the tablet of incense is placed; on this account the old incense-burners in collections show no marks of fire on the lower part, although begrimed with smoke above and underneath the lids. They are used occasionally as clove-boilers (*chôji-buro*) to perfume the room with the aromatic odor of cloves.

A small earthenware hand brazier (*shin-ro*) is used for warming the hands, which is usually pear-shaped, with an aperture in the side, and is modeled in many quaint forms. A small charcoal burner of pottery is fitted inside the *tabaku-bon*, or portable tobacco-box, from which the smoker lights his pipe, a miniature jar of cylindrical shape.

The objects intended for use on the writing-table are generally fashioned after Chinese models, and we find similar cylinders for holding the brushes, vases for water to dip them in, brush-rests and ink-rests, paper-weights of varied design, and small screen pictures mounted on stands, miniature water-droppers for the ink-pallet, boxes for the vermilion used for seals, small flower-vases, etc.

The flower-vases (*hana-ike*) form a large class. Some are adapted to stand upon the

PLATE C

SATSUMA VASE AND TEACUP

THEACUP (Cha wan), of Satsuma faience, covered with a finely crackled glass of pale, mottled brown tint, rounded round the upper rim with a line of light olive-brown, which runs down inside the lip in deep, colored drops, becoming almost black. This rare example of Satsuma decoration is said to be referred to the middle of the eighteenth century.

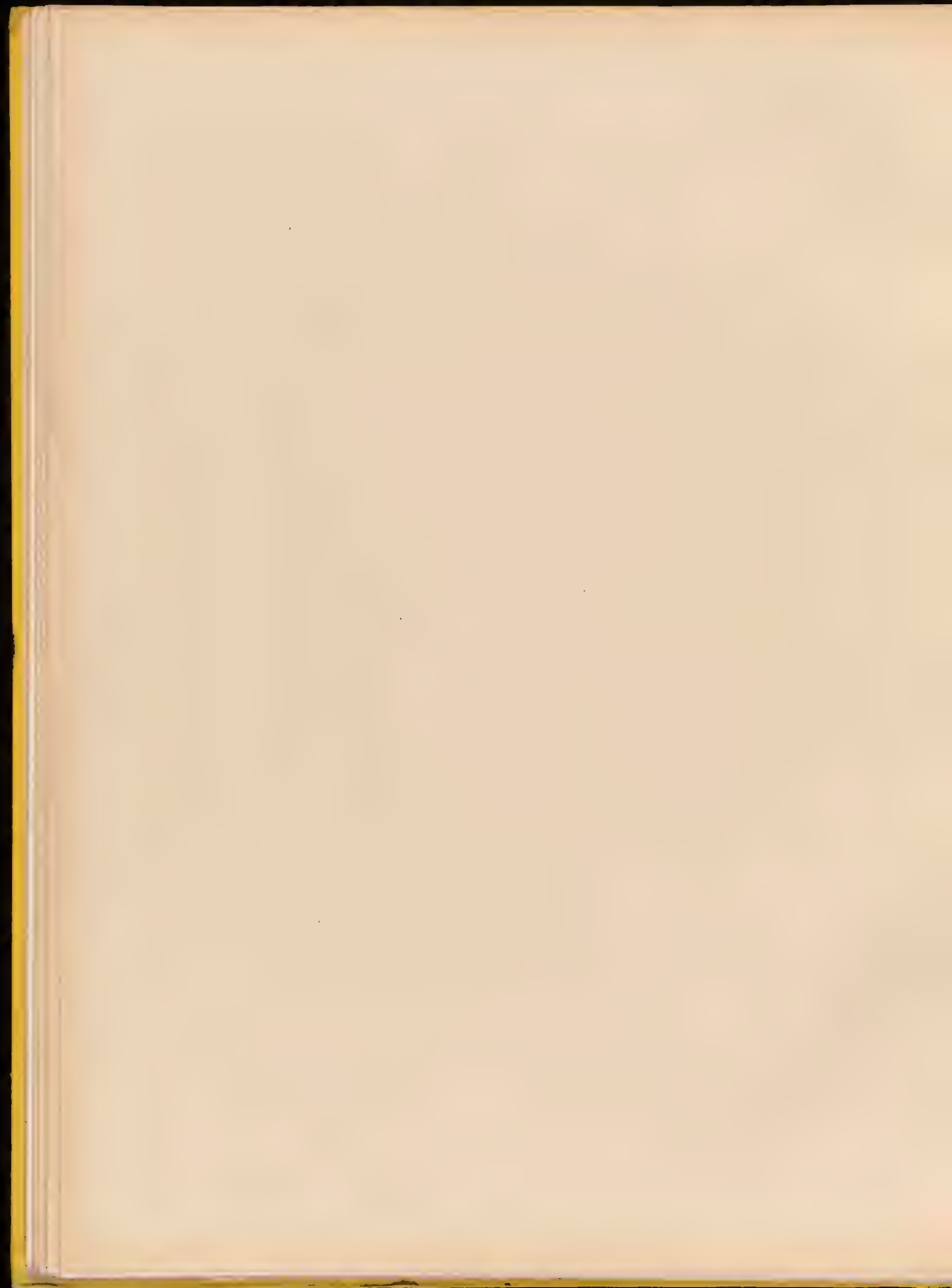
2. FLOWER-VASE (Hana-ke), of Satsuma faience, modeled in the form of a four-lobed lily, and chaste, decorated in soft colors with gilding. It is marked with a prominent ring encircling the base of the neck above four panels bordered in spiral relief, which spread downward and are painted inside with red peony-flowers encircled by green leaves, all outlined in gold. The rest of the decoration consists of three narrow bands of conventional ornament, filled in with the same three colors—red, green, and gold. Date about 1800.



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COMPARATIVE ZOOLOGY
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Cambridge, Mass.







shelves of the recessed alcove of the living-room, known as the *tokonoma*, others to hang against one of the pillars, or to be suspended by cords from the ceiling. These last are fashioned in all kinds of designs, a gnarled branch of a fir-tree or a jointed section of bamboo, a bunch of wistaria-blossom, an old pine-cone, a gourd, a firefly, or a swallow beating against the wall. Among ornamental pieces (*okinono*) made by the artist potters there is another long series of figures of men and animals and other forms generally taken from Nature.

Teapots and cups for ordinary tea-drinking, saké kettles, bottles, and cups, water-bottles, and other domestic articles, were also made by celebrated artist potters; but, as a rule, such articles as these, being for general use, have been produced in the way of trade by less renowned potters; the great majority of domestic utensils for table use are made of lacquered wood.

With regard to the multitudinous modes of decoration of Japanese porcelain, the subject motives of the pictures, sacred and profane, and their relations to the art of China and of the farther west, the works on Japanese art are so many, and generally so well illustrated, that a short sketch of the bibliography may be the best way of directing inquirers to the available sources of information. The expedition of Commodore Perry in 1853, and the treaty negotiated by him on behalf of the United States, opened Japan to foreign intercourse, but it was mainly by means of the great international expositions that its wealth in art treasures was made known to the outer world. The first collection was made for the London International Exhibition of 1862 by Sir Rutherford Alcock, who was then British minister to Japan, the author of the *Capital of the Tycoon*, an illustrated narrative of a three years' residence in Japan (two volumes, 1863), and also of a small volume on Japanese art industries.* More comprehensive collections were sent to Paris in 1867, and to Vienna in 1873, under the direction of the Japanese Government, who appointed special commissioners to represent them. Mr. W. T. Walters was officially connected with the Vienna Exposition, and availed himself of this occasion of acquiring an interesting series of objects of Oriental porcelain sent from Persia by Prince Ehtezadesaltanet, an uncle of the Shah, of which some of the Chinese pieces with Persian mounts of chased metal have been illustrated in these pages.

A still more important display of Japanese ceramic art appeared in 1876 at the Great Centennial Exposition at Philadelphia, and there is a certain amount of authentic information on the ceramic industry to be gathered from the catalogue,† although the details are not so full as in the official catalogue of the *Exposition Universelle* of 1878 at Paris, which was also published under the direction of the Imperial Japanese Commission, and to which reference has already been made. It gives a sketch of the history and technique, with lists of the various materials with their Japanese names, that are used at the different factories, and is a fund of exact knowledge. The display of Japanese porcelain in the Chicago Exposition of 1893 that was admitted into the fine-art section was chiefly remarkable for showing some indications of a recent renaissance in the art. The chief representatives of the new school, according to the official catalogue, are Seifu, Kozan, and Takemoto. Seifu Yohei of Kyôto is placed in the very foremost rank of Japanese potters, whether of ancient or modern times, and called the Yeiraku of the *Meiji* era. His chief specialties are celadons, ivory-white and coral, but he also produces jewelry ware showing vitrifiable enamels as pure and brilliant and as perfectly applied as the best work of



FIG. 387.—Censer of white HIRADO porcelain molded in the form of a grotesque unicorn lion, with a movable head as a lid, with the details modeled in relief in the paste and lightly chased under the glaze.

* *Art and Art Industries in Japan*. By Sir R. Alcock, K. C. B. 8vo. London, 1878

† *International Exhibition, 1876. Official Catalogue of the Japanese Section and Notes on the Industry of Japan*. Philadelphia: Published by the Japanese Commission, 1876.

former days, and canary-yellow glazes with reserved designs in rich blue of the *K'ang-hsi* type. Miyakawa Kozan, better known as Makuzu, has his kiln at Ota, in the suburbs of Yokohama, and there is hardly anything in old Chinese ware that he can not reproduce. The astute Chinese dealer is said to inclose Kozan's peach-blossoms, for example, in the traditional silk-lined box of his country, and to sell them to trustful Occidentals at figures commensurate with the magnitude of the deception. The greatest success of the third potter, Takemoto Hayata, a resident of Tokyo, is declared to have been his copies of the ancient *Chien Yao*, of the *Sung* dynasty, characterized by a glossy black glaze, sometimes showing tints of raven's-wing green, striated with hairlike lines of silver and dappled with golden brown, which he mounted with silver rims in traditional fashion, but which, judging from the description, must have far outshone the originals. In addition to these three, Higuchi Haruzane is easily first among the Hirado potters of the present day. He is distinguished especially for his success in the Chinese "rice-grain" perforated work of the last century.

The vase which was exhibited at the time as his masterpiece is now in the Walters Collection, and is illustrated in Fig. 318. It is a beaker-shaped vase (*hana-ike*), nine and a half inches high, with a bulging body of depressed globular form on a circularly rimmed foot, and a wide neck spreading in a graceful curve into a slightly flaring mouth. The decoration is painted in three shades of underglaze cobalt-blue of soft tones, contrasting admirably with the milk-white surface of the piece, and this again throws out effectively the pale-green, waxlike translucency of the glaze with which the pierced designs on the neck of the vase are filled. Three kylin (*chi-i-lin*) are displayed on the body in darker and lighter shades of blue, drawn in the traditional Chinese style, with the bodies of deer, unicorn dragon heads and flowing tails, and with flames proceeding from their shoulders indicative of their supernatural origin. A ring of ornamental fret encircles the foot of the vase, and a band of paulownia sprays of conventional design winds round the base of the neck. The pierced designs on the neck represent two phoenixes coiled in medallions underneath a fringe of scrolled clouds. The mark pencilled underneath in blue in two columns of the tiniest characters reads, *Bai-kwa dô Go Hei set—i. e., "Made by Go Hei of the Plum Blossom Hall."*

To the Centennial Exhibition at Philadelphia we owe the representative series of the olden ceramic wares of Japan which is now in the South Kensington Museum, having been transferred at the close of the exhibition in accordance with an arrangement previously made with the Japanese authorities, as explained in the catalogue* which forms one of the museum art handbooks. A still more valuable selection is contained in the special Franks Collection, which was first exhibited on loan for some years at the Bethnal Green Branch Museum, when the catalogue† which has been so often quoted was issued. The collection, with many additions made since the publication of the catalogue, is now in the British Museum, having been presented by Sir Wollaston Franks, K. C. B., the accomplished collector and curator.

The first large special work on the subject published in Europe was the ponderous and gorgeously illustrated *Keramic Art of Japan*,‡ in which the more ornate varieties of the decorated wares are reproduced in colors. But in this, as the authors confess afterward, "some quite modern works of Ota ware and Shiba decoration were described as old Satsuma," although some of the errors were corrected in the large octavo edition of the book which was published later. Uniform with this is the volume on *Marks and Seals*,§ by one of the joint authors of the *Keramic Art*, which is a valuable compilation, as the marks are given in exact facsimile, although not always correctly deciphered. The same industrious author has also published a special work on *Enamels*,|| and, more recently, another large illustrated volume of 576 pages

* *Japanese Pottery. Being a Native Report, with an Introduction and Catalogue.* By A. W. Franks. 8vo. London, 1880.

† *Catalogue of a Collection of Oriental Porcelain and Pottery lent for Exhibition by A. W. Franks.* Second edition. 8vo. London, 1878.

‡ *Keramic Art of Japan.* By G. A. Audley and J. L. Bowes. Folio, 1878, 1879. Imperial 8vo. London, 1881.

§ *Japanese Marks and Seals.* By J. L. Bowes. London, 1882.

|| *Japanese Enamels.* By J. L. Bowes, printed for private circulation, 1884, and published in London, 1886.

on *Japanese Pottery*,* with a detailed description of the productions of the different kilns, followed by interesting notes on the chief motives of decoration.

The art of Japan has been studied with much success during recent years in America as well as in Europe, its chief exponents being M. Louis Gonse in France, Mr. William Anderson in England, and Professor Fenallosa in the United States. The large work † of M. Gonse, which is a veritable *édition de luxe*, is enriched by a chapter entitled *Étude sur La Céramique*, by M. J. Bing, a well-known authority on the subject, who was good enough to go through the Walters Collection with me one day, with much profit to myself. A small handbook by M. Gonse was issued in Paris in the following year, under the same title of *L'Art Japonais*, as one of the volumes of the *Bibliothèque de l'Enseignement des Beaux-Arts*, with a section on *La Céramique* which gives such an excellent and succinct view of the artistic side of the industry that it has been translated and reproduced in the next chapter.

The excellent work of the German Professor J. J. Rein may also be referred to for notes on the technique of the ceramic industry taken on the spot. An English edition ‡ has been published in London, as well as one of the general work by the same author on *Japan*. These two works are the result of several years of travels and researches in the country undertaken on behalf of the Prussian Government.

The native literature of Japan upon the subject of ceramic art is not so extensive as of China, partly because in the latter country it has been more directly fostered by the state, since the imperial manufactory was founded at Ching-té-chên in the beginning of the eleventh century, whereas in Japan the development of the industry was left to private potters under the patronage of the feudal nobles, who were wont to keep their methods to themselves with the utmost secrecy. The first precise details of the porcelain manufacture in Japan were published in 1856, as an appendix to Julien's book on Chinese Porcelain, in a short article on Imari-yaki, translated by Professor J. Hoffmann, of Leyden, from an encyclopædia of the productions of the country printed in five volumes at Osaka in 1799. Among the older books the one most frequently quoted is the *Man-pô zen-sho*, a general book on art subjects in fourteen volumes, published in 1694. A valuable recent record of the arts is the *Kôgei Shirô*, a compilation from older works by Kurokawa Mayori and Murayama, published in 1878, which is said to have formed the basis for the government reports issued by the commissioners of the international expositions already referred to, and of most of the essays published in Europe. Mr. Bowes says, in the preface to his *Japanese Pottery*:

"I have availed myself of this work for much of what I have written about the earlier wares, with which it chiefly deals; but it is singularly deficient in information about the brilliant development of the artistic taste of the country which occurred under the rule of the Tokugawa family during the seventeenth and eighteenth centuries, when, without a doubt, the most exquisite examples of Japanese art were produced."

The same strictures might be applied to the illustrated work on pottery (*tôki*) by Ninagawa Noritane, the late archaeologist of the museum at Tokyo, which has been quoted as the special native work on the subject, and which has been partially and somewhat imperfectly translated into French. This forms Parts II to V of the *Kwan ko dsu setsu*, "Illustrations of Antiquity, with Plates and Descriptions," Part I being devoted to city walls and fortifications, accompanied by photographs, and it was published in the tenth year of Meiji (1877). If one turns, for example, to the section on Satsuma Yaki in Part III, one finds three speci-



FIG. 388.—Okimono (or ornament) of white Hirado porcelain, with the figure of a Shôjô with smiling face and long hair sweeping the ground, standing beside a tripod wine-jar with a bamboo ladle in his hand.

* *Japanese Pottery*. With Notes on its Decoration and Illustrations from the Bowes Collection. By J. I. Bowes. Liverpool, 1890.

† *L'Art Japonais*. Par Louis Gonse. 2 vols. gr. in 4to. Paris, 1885.

‡ *The Industries of Japan*. By J. J. Rein, Professor of Geography in the University of Bonn. London, 1889.

mens illustrated; one of these three (Fig. 25) is a narrow-necked vase (*tsubo*) of archaic form, ornamented with only a few parallel rings round the globular body, and coated with a green glaze, guttering below so as to leave an inch or more of russet-colored paste exposed; the other two (Figs. 26, 27) are plain tea-jars (*cha-ire*) with small loop handles, invested with yellowish-brown and dark-brown glazes, the copper-colored feet of which are figured separately to show different forms of the *itoguri* or concentric thread-marks. One would think that decorated Satsuma hardly existed for the Japanese archaeologist, who, however, figures an interesting rice-bowl of old Kutani ware in Part V, Fig. 74, and a more modern teacup of decorated Awaji crackled ware in Fig. 30, the last plate of his work.

The latest book* from a Japanese hand has recently been published in Paris, as one of the volumes of the *Petite Bibliothèque d'Art et d'Archéologie, publiée sous la direction de M. Kaemphfen, Directeur des Musées nationaux et de l'École du Louvre*. It is a compilation from native sources, with the names of the authorities generally appended to the quotations, and more care has been taken with the dates than is the case with some other Japanese books—the native report on which the South Kensington Catalogue is based, for example. The ceramic wares are arranged in tabular form according to the places of production in the different provinces, with the names of the first makers, when known, their dates, and a sketch of their principal productions. The table, with a few modifications of what seemed to be misprints, and slight changes in transliteration, is given here (see the next page), as a most useful summary of the industry. The book takes the form of notes attached to the headings of the table. The author's methods may be gathered from a translation of his account of the Raku ware of Kyôto:

"RAKU-YAKI.—The Raku-Yaki, one of the varieties of the Kyô-Yaki, owed their origin to a Korean, a naturalized Japanese, of the name of Ameyu Yeisei (1504-1520). After his death his widow continued his industry, becoming at the same time Ama ('bonzesse' or Buddhist nun), and her ware was consequently given the name of Ama-Yaki. Choyu, their son, made here, after a model given to him by Senno Rikyu (1517-1591), the celebrated *cha-jin* who reformed the code of the tea ceremonies, some cups with a black glaze for Ota Nobunaga (1533-1589), who was then the real head of the Shogun's Government. In the sixteenth year of Tenso (1588), Hideyoshi, who had become dictator at the death of Nobunaga, and is better known under the name of Taiko-Sama, ordered him to make a set of cups of a reddish-black color, with which he was so thoroughly pleased that he gave him a gold seal inscribed with the character *Raku*, part of the name of the palace of Ju-Raku at Kyôto, where Hideyoshi was then residing. Choyu marked with it afterward all his pieces. It is starting from this period that the name of Raku was given to the ware made by him and by his descendants. His cups were called Raku-cha-wan. In the period Keicho (1596-1614) the gold seal was replaced with a common seal.

"The Raku-Yaki are composed of a white clay without resistance; it appears red when it is coated exteriorly with a yellow earth which becomes red in the kiln; it appears black when a glaze is used in the composition of which enter pebbles from the Kamogawa (Kyôto) reduced to powder. The Raku-Yaki consist only of Tezukué (articles fashioned by hand), and were all made without the help of the potter's wheel or of the mold. This is why one finds among the pieces that infinite variety of form which justly constitutes their superiority over similar articles derived from other sources."

The following is the genealogy of the Raku. They are all called by the personal name of Kichizayemon:

1. Chojiro choyu († 1592). 2. Chokei († 1642). 3. Doniu († 1657). 4. Ichiniu († 1696). 5. Soniu († 1716). 6. Sanui († 1739). 7. Choniui († 1759). 8. Seitoku († 1778). 9. Riyoniui (end of eighteenth century). 10. Tanniui (beginning of nineteenth century). 11. Keiniui. 12. Kichizayemon, our contemporary.

The interest that has constantly been taken by the ruling classes of Japan in the ceramic art is proved by an appendix attached to M. Oueda's work, which is entitled "Mæcenas and Grand Personages who are cited in the Foregoing Notes as having patronized the Ceramic Industry." It is a chronological list extending over eleven pages, beginning with the Emperor Yuriaku (A. D. 457-476), who is recorded to have had earthenware vases made for his own use at Fushimi near Kyôto, and ending with Senno Sohitsu, a master of the "Cha-no-yu," who ordered, in 1864, services of utensils for the tea ceremonies from Zoroku, a celebrated potter of Kyôto, and rewarded him with a new name beginning with the same initial as his own.

* *La Céramique Japonaise. Les principaux centres de fabrication céramique au Japon*. Par Oueda Tokonosouke; avec une préface par E. Deshayes, conservateur-adjoint au Musée Guimet. Paris, 1895.

PLATE CI.
 DECORATED CENSER AND
 PLAIN TEAPOT OF
 SATSUMA WARE.

INCENSE BURNER (Koro), of Satsuma faience, finely decorated in delicate enamel colors with gilding. The body is divided by bands of spiral feet into three broad panels, which are filled with formal sprays of peonies; conventional foliations surround the shoulder and spread down over the three feet; the neck is encircled by the eight mystic trigrams (pa kua) of Chinese philosophy. The dome-shaped cover, decorated with an ornamental band round the rim, is perforated by six round holes, and surmounted by the figure of the Chinese lion couchant. The rim, both of the censer and of the cover, are strengthened by a silver casing. Date, close of eighteenth century.

2. **TEAPOT** (Choshi), of Satsuma faience, of somewhat archaic design, four lobed in outline, with a short spout, and overreaching handle, invested with a minutely cracked glaze of ivory-white tone. It has been used for sake, and the surface is dulled by wear and stained brownish in some places by the liquid. Period, 1700-50.



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

THE HISTORY OF THE
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CHARLES THE FIRST
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FIG. 389.—Incense-Burner of Imari ware, fashioned in the shape of a cock perched upon a stump of wood and painted in enamel colors, black, brown, and red, with touches of gold and silver. Date, about 1700.

CHAPTER XXVI.

A GENERAL SKETCH OF THE CERAMIC ART OF JAPAN.*

I.

AMONG all the arts of Japan, the ceramic art remained, down to the most recent times, the least known to Europeans, and the one on the subject of which the most erroneous ideas had become current. It can not be said that this was because it had not already attracted much attention. Considerably before the first and timid essays of Albert Jacquemart there had been long discussions about its history and about its productions. Since the early part of the eighteenth century collectors of Chinese porcelain have eagerly sought for what was called in the language of the dealers the *vieilles qualités du Japon*. But, having started from the outset upon a wrong track, it seemed that criticism was bound to be involved for an indefinite period in its own errors. It required the thorough opening up of Japan after the revolution of 1868, the points of contact brought about by the great exhibitions of Paris, Vienna, and Philadelphia, and the perseverance of two or three collectors, to throw some light upon the real facts of the ceramic history.

It is to M. Bing, the great Parisian importer of Japanese objects, a scholar and at the same time one of the most distinguished of collectors—it is to the rigor of his methods, to the patience of his investigations begun at Paris in 1878, pursued in Japan itself, and continued without intermission during the formation of one of the most beautiful and most curious collections that could possibly be seen—that we owe the first and true clearing up of the question. To-day, thanks to him, one can say that the history of Japanese ceramics is made, the canvas is sketched in solid outline; it will be possible certainly to fill in details, but not to modify essential lines.

The study of the questions which touch on the history and on the classification of the ceramic productions of Japan would demand developments which neither the nature nor the extent of this volume allow. I shall content myself with a rapid sketch of the question, and shall refer those who are more specially interested in the subject to the fine and very complete study by M. Bing, which I have published in full in my large work.†

As I have said elsewhere, Japanese pottery occupies, in the family of the ceramic art, one of the first places, if not the first. I say purposely "pottery," for it is principally by their work in earthy clays, upon which the varied play of enamel colors produces the liveliest, the most sumptuous, and the most unexpected effects, that the artists of Nippon have proved their superiority. It is sufficient to remark in general terms that hard porcelain occupies a second-

* This chapter is a literal but slightly abridged translation of the article on *La Céramique* in the manual of the *Bibliothèque des Beaux-Arts*, entitled *L'Art Japonais*, by M. Louis Gonse, the author of the larger book with the same title referred to in the preceding chapter. It gives the latest views of the accomplished author, and is a charming compendium of the subject from an artistic point of view.

† *L'Art Japonais*. Par M. Louis Gonse. Paris: Quantin. 2 vols. gr. in 4to.

PLATE CII

BLACK SATSUMA VASE.

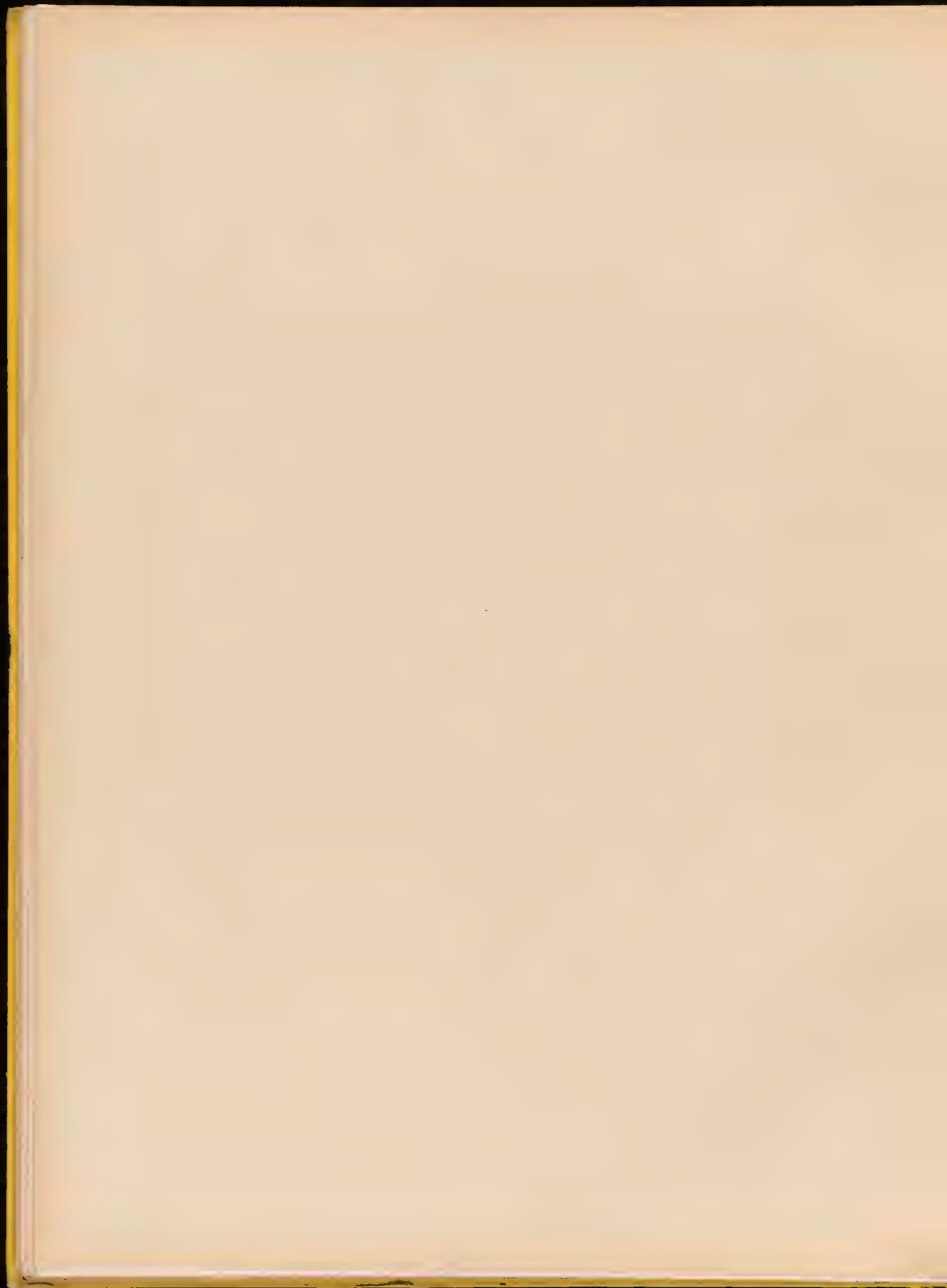
VASE (Hana-ike), 22", inches high, of Satsuma faience, ovoid in form, bulging above, with two handles fashioned in the shape of lion's heads projecting from the shoulder. It is decorated with storks flying among clouds, relieved by an intensely black ground, which fills in all the intervals of the decoration. The details are painted with red and green enamel colors in combination with gilding and silvering, some portions of the cloud scrolls being left untouched, so as to show the natural finely cracked surface of the ivory-white glaze. The borders are encircled by ornamental bands of geometrical design, defined by lines of gold. The base is enameled plain black underneath, with no mark affixed.

Date, 1800-1850.









ary rank in Japan when compared with that of the soft clays, the faïence, and the ordinary pottery. The kaolinic productions of the Japanese, perfect as they are occasionally as examples of successful kiln-work, are only in reality more or less clever imitations of the admirable porcelains of China. The Chinese are the *porcelainiers par excellence*, the uncontested masters of kaolin. The Japanese are *pottery* without rivals. With the former the interest of the decoration is often subordinated to the beauty of the materials or to the excellence of the workmanship; with the latter, on the contrary, it remains always the dominant aim. The picturesque effect, the advantage to be gained from the splendor, the transparency, and the vivacity of the enameled glazes: these are the preoccupations of the Japanese potter. A marvelous instinct for the laws of decoration has revealed to the Japanese the fact that pottery, with its forms, its resources, its infinite methods, offered an incomparable field for the development of their imagination.

A disregard of this fundamental character of the ceramic art of Nippon has been one of the most serious obstacles to Europeans in their study of its history. On no other question has there been a greater number of prejudices to be uprooted; *a priori*, it has been necessary on almost every point to take a stand against preconceived views. The Japanese porcelains which had been the delight of our fathers, the dishes and the jars from the factories of Imari and Arita, decorated in blue, or with a decoration in blue, red, and gold—all those pieces called old Hizen, with which the Dutch had inundated Europe during the course of the seventeenth century—were in the eyes of the pure Japanese only second-rate productions intended for commercial export. Down to these later years, the true ceramic art of Japan, that I shall call the national ceramic art, has remained absolutely unknown to Europeans. It was with difficulty that a few rare pieces from Kyôto, known to collectors as *vieux trinité*, were brought over with the lacquer that came from that city. Among the centers of the ceramic industry we knew only the least interesting, those least appreciated by the natives of the country, and those least endowed with any personal characteristics. It will be sufficient for me to remark that the vast collections at Leyden, The Hague, and Dresden, where Hizen pieces are to be counted by thousands, do not offer for the visitor's notice a solitary specimen from Kutani, from Kyôto, from Satsuma, from Bizen, or from Owari—that is to say, not a single piece to give him a glimpse of the originality of Japanese taste in ceramic matters. It is hardly credible, but it is so notwithstanding. A stranger who knew nothing of Rouen, of Nevers, or of Moustiers, or of the soft *faïtes* of Sèvres, would be in the same situation *vis-à-vis* France. The worst of it is that these false opinions have the resistance of the most obstinate prejudices; it will require many years still to make amateurs and dealers of the old school understand that their empirical admirations have no value from the Japanese point of view.

II.

The ceramic industry of Japan is divided, therefore, into two thoroughly distinct branches: porcelain and pottery.

The principal center of the porcelain manufacture is the province of Hizen, where important deposits of kaolin are found, especially on the skirts of the mountain of Karatsu, which has in consequence given its name to the primitive ceramic production of this province. The pieces of Karatsu ware, dating back to the thirteenth and fourteenth centuries, that I have had before me for inspection, were of a barbarous type; they were uniformly coated with a gray enamel, rather coarse, thick and always crackled, after the fashion of the Korean pottery of which they are simply an imitation.

It was a potter of the name of Gorodayu Shonsui who brought from China, about 1520,



FIG. 390.—Saké Bottle of Okawaji ware, with a crackled celadon glaze decorated in soft enamel colors and gold

the elements of the making of porcelain. The village which rose up round his first kiln took the name of Arita. There is every reason to suppose that the pieces that came from the hand of Shonsui were timid copies of Chinese porcelain, probably of small dimensions and of blue and white. His two pupils, Gorohichi and Gorohachi, were already more skillful. The pieces of theirs that I have seen, and notably a bowl decorated with sprays, after the Persian style, in blue upon a finely crackled gray ground, testify to progress in the art, which was already at its highest point at the close of the seventeenth century. Kakiyemon introduced at Imari, in 1647, the art of decorating porcelains by means of vitrifiable colors relieved with gold (Fig. 389). The Dutch, established at Nagasaki, gave a vigorous impulse to the new productions; the exportation rapidly increased and created an almost inexhaustible source of riches for the Prince of Hizen; the town of Imari became the principal center of the manufacture, and Europe

was literally inundated with its productions. The finer pieces of Imari may possibly rival in technical execution the works of the Chinese ceramic artists, but their decoration is a little monotonous. They are generally mere productions of the workshop, on which, with rare exceptions, the personal invention of the artist is not apparent. The best known type, with a decoration of chrysanthemums and peonies, in blue, red, and gold, has been classed by Albert Jacquemart under the name of *famille chrysanthémo-paoniennne*. This is essentially an article of commerce, exempt from any element of the unforeseen. The potters of Delft, in Holland, devoted themselves to the imitation of its general characteristics. Another type, the peculiar invention of Kakiyemon, is of a more delicate order. The creamy and soft white of the enamel plays the principal rôle here. The decoration, fired in



FIG. 391.—Small Censer of Hirado porcelain, with a pierced outer trellised casing overspread with three sprays of chrysanthemum-flowers modeled in slight relief; silver openwork cover.

the muffle stove, is composed generally of scattered blossoms, painted on sparingly, of graceful birds, and of gardens with flowers, which bring out in its full value the exquisite finish of the glaze. The paste is of the finest grain. It is from the study of this type that the productions of Saxony and of Chantilly were started. The pieces of this sort have always been eagerly sought for by the aristocracy of Japan.

In the course of the eighteenth century the same province gave birth to the porcelain centers of Okawaji, of Hirado, and of Mikawaji. The last two were particularly devoted to the making of objects in pure white without any decoration, or in blue and white (Fig. 391). Fine pieces of Hirado are very highly esteemed. Their white enamels have never, however, been able to attain to the incomparable softness of the old white porcelains of China. On the other hand, they excel the similar Chinese things in the finish, variety, and grace of their form. The incense-burners, fashioned in the shape of birds, pigeons, mandarin ducks, and other animals, or of persons, are objects fit to figure in the most select of collections.

Many potters of the other provinces have tried their hands in kaolinic productions; pieces of high artistic interest and of great technical perfection have come from the workshops of Kutani and of Kyôto; but it is only in the ceramic centers of Hizen that the art attained a complete and continuous development.

III.

It is certain that the origin of pottery reaches back in Japan to the highest antiquity. Japanese authors admit generally that it was the ancient Korean productions of Shiraki, Kudara, and Koma that supplied the first models for their own indigenous productions. It is, on the other hand, no less certain that the primitive pottery of Japan preserved during long centuries an absolutely embryonic and barbarous character, approximating somewhat to the archaic pottery of the Troad and of Mexico. In the fifth century kilns were established in different provinces;

but it is not till the seventh that we can arrive at any precise indications. A Buddhist priest of the name of Gyogi who had come from Korea and is celebrated for the foundation of the temple of Todaiji, where the treasures of the ancient emperors of Nara are to be found preserved to the present day, gave a great impulse to the ceramic industry; he passes as having been the inventor of the potter's wheel. A certain number of pieces made under his direction exist among the treasures of the temple, and would give an idea of the progress realized. One can also see in my work *l'Art Japonais* (tome ii, page 249) the reproduction of a Gyogi piece belonging to the magnificent collection of M. Bing.

The knowledge of the process of enameling dates in Japan only from the ninth century. The first enameled pieces called *Seiji*, with a glaze of neutral gray, recall the ancient celadons. It is starting from this epoch that the direct influence of China intervenes.

A curious fact to be noted is that the development and progress of the ceramic industry in Japan coincide precisely with the introduction of the use of tea. The necessity of obtaining vases well adapted for the preservation of the powdered tea led the potters to decisive researches. It is to a potter of the village of Seto, in the province of Owari, that one owes the first tea-jars called *cha-ire*, those little vases coated with beautiful thick enamel colors, with ivory stoppers, which Japanese amateurs keep tenderly wrapped up in silken cases inclosed in double boxes. Toshiro had made the voyage to China in the beginning of the thirteenth century. His works, so ardently sought by collectors, justify their reputation by the remarkably fine grain of their paste and by their warm and harmonious glazes. The immediate successor of Toshiro was Tojiro.

In reality, all Japanese pottery is derived, when its origin is traced back, from the first workshops of Seto. Hence the consecration of the term *setomono* (Seto articles or objects) to denote ceramic ware generally. The productions of Seto dominate the ceramic industry down to the beginning of the seventeenth century, the moment of the appearance of Ninsei, an artist of genius, who was the veritable creator of the national ceramic art, and who even down to the present day remains the greatest *céramiste* that Japan has ever produced.

The three elements, Chinese, Korean, and Japanese, are blended together in him; and from their union springs an original art armed at every point, the national art, in one word. An admirable logic, a powerfully inventive spirit, a refined and exquisite taste preside over the work of Ninsei. Not only does he invent and bring to perfection the technical details, but he frees the decoration little by little from Chinese conventionalities and endows it with grand ornamental laws after the Japanese genius. He creates, so to speak, fundamental forms of objects so perfectly adapted to their destination that they have remained in current use ever since. The work of Ninsei is marked with a popular character; it flows from an inexhaustible and charming fancy. His researches opened up for his successors the boundless field of polychrome decoration by means of vitrifiable colors.

Ninsei was a native of Kyōto. The date of his birth, as I have already said, is not known precisely, but it must have been during the last quarter of the sixteenth century. He worked during the whole of the first half of the seventeenth century, and died about 1660. Before he devoted himself to the ceramic art he had already acquired great renown as a painter. He traveled in succession through different provinces of Japan, and visited the principal ceramic centers; but it was at Kyōto that he established his domain and founded there, in the suburbs of Kyōmidzu, Awata, Mizoro, Seikanji, Otawa, etc., his kilns, the chief of which exists down to the present day, and still carries on his traditions. It is to Ninsei, and to Ninsei alone, that the glory belongs of having made of the ancient capital the most energetic and the most brilliant center of the ceramic art.

The works of Ninsei offer examples of the most varied styles; it seems as if each piece which came from his hand were the fruit of a particular stroke of invention, of a careful study



FIG. 392.—Satsuma figure of Chinese boy (Kara-Ko) holding a palm leaf fan, richly decorated in enamel colors and gilding

of the art. The most popular creation of Ninsei is that of a pottery with a fawn-colored, finely crackled glaze, decorated with flowers in which blue and green enamels enhanced by gold predominate. This industry, which is carried on at the present time in the suburbs of Kyôto, principally at Awata, at Kyomidzu, and at Iwakura, is known to us under the general name of "old Kyôto" ware. There are no ceramic productions that I prefer to it; only the superb falences of Persia appear to us capable of rivaling these pieces in harmony and brilliancy. It is hardly necessary for me to remark that authentic works of the great ceramic artist are of extreme rarity. Care must be taken not to confound with them the many pieces of later date which bear his seal, and which are only the productions of his workshop. The ancient specimens are recognized by the fine texture of the paste, by the neatness and suppleness of the outline, by the warm transparency of the glaze, and by the opalescent reflections of the enamels.

The teachings of Ninsei had the most fruitful results. Two artists of great renown, Kinkozan and Kenzan, made Kyoto illustrious at the close of the seventeenth century.

The type created by Kinkozan is very remarkable; it is a nearly black "biscuit" of a very close and very homogeneous texture, which serves as a ground for enamels laid on in regular designs of marked relief, the prevailing color being a dark blue, discreetly interspersed with yellow, white, and green.

Ogata Kenzan, who lived from 1663 to 1743, was the younger brother and pupil of the celebrated lacquer-painter Kôrin. His works are distinguished by an extraordinary freedom in the decorations, laid on in large masses, of powerful tone, among which emerald greens give nearly always the predominant note with their glowing reflections. They show well all the advantage that can be gained from a simplification of the decoration. With Kenzan this apparent artlessness is only the result of profound technical skill. His fine pieces are able to compete in the eyes of amateurs with those of Ninsei. The originality of the forms, of the methods, and of the designs is no less great. The sense of color is even superior in Kenzan. From the standpoint of a full, vibrating, and harmonious richness of enamel coloring, he still remains without a peer. The material of Kenzan's pieces is usually rather coarse, or at any rate light and friable, and is consequently very inferior to that of Ninsei's; their value consists in the splendid vesture with which the artist envelops them. The originals can be distinguished at a glance by a transparency and delicacy in the enamels which no copyist has been able to imitate.

At the close of his life Kenzan migrated to Yedo, where he founded the kiln of Imado. As M. Bing has very justly observed, this ware presents beauties of a different order, and constitutes a very marked evolution in the research of color effects. In the place of the neutral grounds on which his brilliant sketches were first displayed, we have here luminous glazes of a highly vitreous composition which enhanced the bold freedom of the coloring.

Parisian collections contain very beautiful and very numerous examples of the different styles of Kenzan's work.

The history of the Kyôto factories gives us next the names of Ogata Shuhei, who distinguished himself in the modeling of little figures full of life and spirit; of Mokubei and Rokubei, skillful in the finish of small miniature objects, of boxes in the shape of animals for perfumes or unguents; of Dohachi; and lastly of Yeiraku, the most astonishing *pasticheur* that the ceramic art has produced. Yeiraku is in truth a surprising practitioner. His bowls for the preparation of tea are marvels of decorative ingenuity and of technical perfection. He is the last of the great ceramists whose works are worthy of exciting the passion of collectors.

Let us cite, in conclusion, among the special productions which have remained apart, away from the influence of Ninsei or of Kenzan, the pottery of Raku, with monochrome glazes becoming generally red or orange, blending with very friable *patés*, and the miniature figures in terra-cotta of Ikakura Goyemon which are the Tanagra of Japan.

Outside the province of Hizen, the only kilns in which porcelain, properly so called, has been produced in at all ancient times are those of Kaga. The center of the industry, founded in the middle of the seventeenth century by a potter named Goto Saijiro, who had gone and

PLATE CIII

JAPANESE KUTANI WARE.

INCENSE-BURNER (Koro),
of circular section, with three
small feet, enameled with an iron-
red glaze of deep vermilion tint, over-
laid with gilded and silvered decoration.
On the body, a three-clawed dragon
outlined in gold is winding round the
side, above a flow of crested waves
painted in silver, a band of lotus pet-
als, touched in silver with gilded out-
lines encircles the upper rim.

The paste, buff inside, is enameled
white round the edge and underneath
the foot.

2 RICE-BOWL (Meshi-Wan),
enameled with the same deep vermilion
glaze, and decorated in colors, includ-
ing a pale green, in combination with
the gold and silver. A conventional
scroll of the sacred lotus extends round
the bowl, shading it with four formal
flowers, bordered above by a broad
band of ornamental fret, alternately
gilded and silvered below, with a ring
of lotus petals. The foot is red under-
neath, as well as the lower rim, leav-
ing none of the paste visible, the in-
terior of the bowl is coated with a
white enamel of pitted texture.

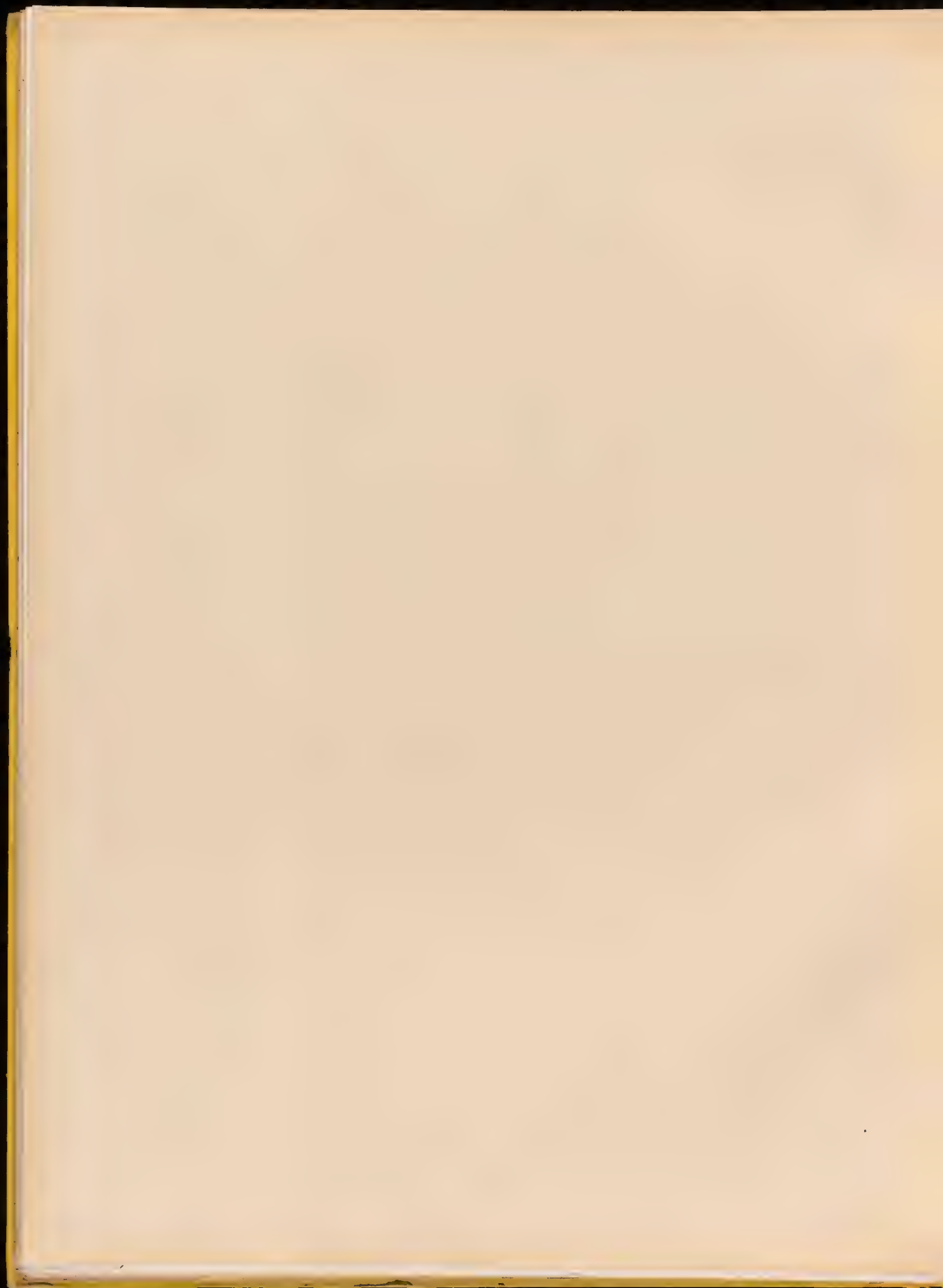
Period of both pieces, about 1750.

1010 A) 34 A. A. 33 - 4 / 4. 1

On the body of a fish a good bit of

2





found out the secrets of the manufacture at Arita, is found in a locality called Kutani. But the productions of Kutani have never had, like those of Arita, a commercial character; they were destined for the Prince of Kaga, for the Shogun, or for some of the celebrated *chajin*. This is what explains their great rarity and the high price that they have always retained. They deserve, moreover, in all regards, their celebrity. An artist of the school of Kano, of the name of Morikagé, was the inventor of the artistic decoration at Kutani, and freed it from archaic imitations.

At the end of the seventeenth century the art had acquired a definite character which it has never since lost. The type is well known; its beauty resides in the almost exclusive play of three tones of enamel color, the effect of which in combination is admirable—green, yellow, and violet. Fine pieces of Kutani, with their thick and translucent glazes, have a brilliancy which can vie with that of real jewels. The association of these three colors, the intensity of which is multiplied by the transparency of the glaze, produces upon the eyes a voluptuous sensation, as it were, at least equal to that of certain pieces of old Kyoto. Even the *flambés* of China would almost pale before picked specimens of Kutani.

But of all the branches of the ceramic art of Japan, the most celebrated, perhaps, is that of the faience of Satsuma; it is the one best known in Europe, thanks to the productions imitated or painted with overglaze decorations at Tôkyô which have flooded our markets fraudulently ticketed as Satsuma. All of those large vases, flower-receptacles, and dishes of gorgeous aspect, loaded with gold in relief, were for a long time taken for authentic Satsuma. At first the dealers all became enriched by this easy commerce, selling for a thousand francs at Paris what they had paid fifty for at Yokohama. The secret has been pretty well kept, so that even to-day a number of people allow themselves to be taken in. The pieces that came out of the Tôkyô workshops are at the same time extremely brilliant, and lend themselves with marvelous effect as adjuncts in the furnishing of our rooms. The best are made at Satsuma and decorated at Tôkyô; these have a certain value in themselves.

One can lay down the general rule that all the pieces that have come out of the prince's factory at Satsuma are of small dimensions. One of the largest that is known is the incense-burner in the form of a cat, executed about 1780, presented by the Prince of Satsuma to the Princess Tayasu-Tokugawa, and acquired since and brought to Paris by M. Wakai. This classic specimen of Satsuma presents to us, like all the other pieces made for the use of the Daimyos and of the Shoguns, a very dense *patte* of extremely fine texture. The glaze, in play of color, ranges from creamy white to the gilded tones of old ivory; upon this harmonious and soft ground, lightly crackled, stand out enamels of tender and airy color, in marked relief, in the midst of which shades of dead gold marble blend with the most delicious effect. As M. Bing has remarked, old Satsuma has the properties of jewelry fully as much as of ceramic ware.

This artistic pottery owes its origin to the expedition which the famous Taiko Hideyoshi made in Korea. It is Prince Shimadzu Yoshihisa who brought back from that country, in 1598, seventeen families of ceramic workmen whom he established in the village of Nawashiragawa. At first they contented themselves with copying the Korean productions with a gray glaze, ornamented with regular designs in black or brown. It is only from the beginning of the eighteenth century that the delicately and minutely crackled faience that has become so renowned under the name of Satsuma dates, and the first decoration of this was designed by potters summoned from Kyôto for the purpose.



FIG. 393.—Saké-Bottle of Satsuma faience, decorated in soft enamel colors and gold with sprays of *Paulownia imperialis*; silver kiku stopper. Satsuma Vase, decorated in enamel colors with a selection from the precious objects called "Takara mono."

Apart from the production of this type the kilns of this province attempted also monochrome pieces, which present no decoration other than the exquisite colors of their glazes. These exceptional productions are of the greatest beauty and of the greatest rarity.

Among the other centers formed by the Korean potters of 1598, or sprung directly from their influence, it is necessary to mention the kilns of Yatsushiro, Agano, Takatori, Odo, Hagi, Idzumo, Tamba, and Zeze, each of which, in its own style, has produced some remarkable types.

The potteries of Owari, illustrated by the ancient kiln of Seto, had little by little fallen into decadence; we see them rise again for a moment in the seventeenth century under the influence of two eminent artists, Shino and Oribé. Their works present a character of remarkable grandeur and simplicity. Shino has modeled statuettes decorated in enamels of the *grand feu* which attest his profound knowledge of sculpture.

The stoneware (*grès*) of Bizen are productions apart, and their special character does not attach them to any of the types of which I have just been speaking. The origin of these productions is purely Japanese, appears to mount up to the of this princely fabric, especially centuries, are particularly apt. The baking of the paste of the violent fire, which imparts to it covers it, by the fusion of the of metallic glaze. Bizen ration; they are generally eled with singular power. try has been for centuries

It is necessary to add cial centers of the indus- less antiquity, or less im- ince of Iwaki), of Aka- to), of Minato (province made illustrious in the last quarter of the eighteenth century by a skillful and ingenious artist of the name of Mimpei.

Some potters have practiced their art in an altogether independent fashion, and have created kilns which have disappeared immediately after their death. Such a one is the old Banko, a pupil of Kenzan, who established himself at Kuwana, in the province of Ise, and produced there works of masterly skill and originality, often rivaling those of his preceptor. Such, again, is the celebrated lacquer-painter Ritsuo, whose incrustations of faïence upon lacquer rank among the rarest and most precious objects that Japan has ever produced. Such, finally, is Koren, the lady modeler in clay, who is still living, and whose works, instinct with spirit, are highly esteemed in Europe.

Toshiro, Gorodayu Shonsui, Kakiyemon, Ninsei, Shino, Kenzan, Banko, Kinkozan, Yeiraku, and Mimpei, these are the names it is important to remember as dominating the whole history of the ceramic art in Japan.

Modern productions are only a more or less adroit imitation of the types created by those great artists. The technical skill is always extremely high, of which the elegant pottery wares of Kyôto, and the Kutani, Satsuma, and Imari pieces of modern days are a proof. The current industry yields still to commerce some charming productions, of exceptional cheapness when compared with our own; but it creates and invents no longer anything that is worthy of comparison with the art-work of the finest epochs.



FIG. 394.—Chinese Lion, (Kara Shishi) of Hirado porcelain of the eighteenth century, with its left forefoot upon an openwork ball of quatrefoil brocade pattern. The details are lightly etched under the white glaze, which is of pale greenish tone.

Bizen ware is effected by a very a beautiful brownish red and vitreous particles, with a sort pieces bear no other deco- personages or animals mod- The center of this indus- past fixed at Imbé.

to the list of these prin- try the names of those of portance, of Soma (prov- hada (province of Yama- of Idzumi), of Awaji,



FIG. 355.—Satsuma Figure of Hotei, the Monk of the Hempen Bag, painted in enamel colors and gold.

CHAPTER XXVII.

THE PRINCIPAL CERAMIC WARES OF JAPAN.—OWARI POTTERY AND PORCELAIN.—KYŌTO WARES.—HIZEN PRODUCTIONS: OLD IMARI PORCELAINS, HIRADO BLUE AND WHITE, ETC.—SATSUMA FAÏENCES, KUTANI OR KAGA WARES.

I. OWARI.

THE collectors of Japanese ceramic wares and the writers on the ceramic art of Japan may be divided broadly into two schools. The one school is devoted to the archaic and rustic potteries, coinciding in their views with native connoisseurs, who prefer antique simplicity and quaint originality of design to any other qualities. Their claims have been ably urged by an enthusiastic advocate in the preceding chapter. The other school is more attracted by the artistic decoration and harmonious coloring of some of the old Hizen porcelains, by the subdued tones and technical finish of the Hirado blue and white, and by the soft shades of the enamel colors of decorated Satsuma faïence enhanced by the finely crackled background on which they are displayed. The latter school is fully justified by the beautiful specimens of these classes exhibited on the shelves of the cabinets in the Walters collection, as may be seen by the examples which have been selected for colored illustration in these pages.

The wares will be noticed in the order of the "Table of the Principal Centers of the Ceramic Industry" given on page 349. The list is too long to allow of a discussion of all the different kilns in the limited space available here, so that reference will only be made to those represented in the illustrations. For the rest, one may refer to the books the titles of which have been given in the bibliographical section of Chapter XXV.

The first province in the list is that of Owari, which is one of the earliest seats of the industry, and which was so noted in early times that the name of its productions—"Setomono"—has become a synonym for all kinds of ceramic wares in Japan, in the same way as china with us has become a common synonym for porcelains. It is recorded in the official annals that three potteries of this province were attached to the court of the Mikado in 816, and there are lists, under the years 905 and 1114, of the articles of earthenware which were furnished at the time for the use of the emperor. The first real progress in the art is attributed to Kato Shirozayemon, a native of the village of Seto, whose name is generally abbreviated to Toshiro. He traveled to China in 1223, with a Buddhist monk named Dogen, and stayed there five years, studying the Chinese processes of manufacture. The most highly appreciated ware at the tea-testing parties which were very fashionable in China at this time, as we have seen, was the dark-colored pottery of the province of Fuchien (*Chien Tz'u*) flecked or dappled with lighter spots, the tea-bowls of which were known to Chinese virtuosos as "hare's-fur



FIG. 356.—Small Cylinder with perforated side, of Hizen blue and white porcelain inscribed with the mark of Shonsui.

bowls" or "gray partridge bowls," from the spotted aspect of the glaze. These were the manufactories, no doubt, that Toshiro visited, and the tea-bowls and jars for powdered tea made in the kiln which he set up in his native village after his return were fashioned, after the pattern of the old Chinese pottery of the *Sung* dynasty, of a reddish-brown stoneware coated with dark chestnut-colored mottled glazes, sometimes sprinkled, we are told, with flying yellow spots. His successors lightened up the russet and bronze-colored grounds with a translucent overglaze of golden yellow, or with viscid enamels of transmutation type which became streaked with brilliant *flambé* tints as they guttered down in the kiln over the surface of the jar, but they always left part of the surface of the piece bare, so that the perfect potting of the material might be appreciated. Tea-jars (*cha-ire*) of a similar type were produced in turn at the other kilns through-

out Japan, and large collections by the initiated, who pains according to the texture glazes, and according to the paste from different localities lens. Specimens of these tea-jars from different kilns are to be found in Plates CXIV and CXV, and the colored illustrations give an excellent idea of some of the different forms, with their varied coloring of the ivory lids, and of the soft shades of the glazes, contrasted with the little jars in which the tea is wrapped. The tea-jar in Plate CXIV, 3, is a production of the Seto kilns in Owari, which we are now dis-

cussing. The water-side it (Plate CXIV, 1), is a brown stoneware of an olive-brown glaze with low spots and overlaid orange-yellow, is a more recent production of the Fujina kilns in the province of Idzumo, attributed to the beginning of the nineteenth century. A tea-jar from the same kilns of somewhat earlier date is exhibited in Plate CXV, 3, and is described there.

The two tea-jars which are illustrated in the same plate come from two other kilns, being specimens of Shigaraki ware from the province of Omi, and of Takatori ware from the province of Chikuzen. The Shigaraki potteries date from the *Ko-an* period (1278-87), but at first only jars for storing grain and ordinary domestic utensils were made, of a very hard, dense stoneware of grayish color with a large admixture of sand, which is known as *Ko-Shigaraki*, *ko* meaning ancient. The first articles for the *cha-no-yu* were made in the period *Yei-sho* (1504-20), and the names of several of the celebrated masters of the tea cult have been attached to varieties of this gray stoneware made under their instructions. In 1828, ac-



FIG. 397. Vase of Kyôto porcelain, decorated in rich enamel colors with gilding, with elaborate floral scrolls and panel pictures of Buddhist figures.

made of a similar fine grain, coated with flecked with lustrous yellow with splashes of cracked recent production of the

ince of Idzumo, attributed to the nineteenth century. A the manufacture here was named Zenshiro, who, acknowledged (*loc. cit.*, page at Fujina in the period an invitation from Matsumyo of the province of

PLATE CIV

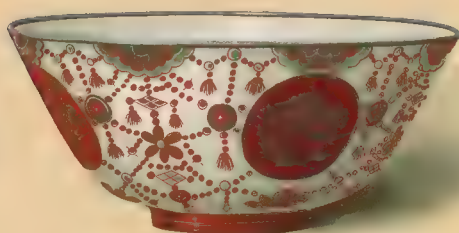
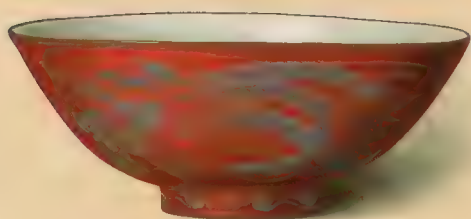
TWO JAPANESE KUTANI
RICE BOWLS.

RICE BOWL (Meshi Wan),
enamel with a monochrome
iron-red glaze of deep terracotta
hue, with gilded rings to define the
border, and decorated in gold and sil-
ver, with a pair of phoenixes with long,
trailing tails, traversing scrolls of the
mountain peony wound round a palmette,
indicated conventionally in the inter-
vals. The rim of the foot is painted
with lozenge-shaped symbols, separated
by light scrolls of clouds. The foot is
red underneath, the interior of the bowl
a greenish white. Date, about 1750.

2. **RICE-BOWL** (Meshi-Wan)
of thin, translucent porcelain, with the
interior molded in the style of ancient
Chinese Tingchou ware, with sprays
of lotus, chrysanthemum, aster, and
other flowers incised in panels, six of
foliated outline surrounding the circu-
lar panel beneath, and with an encir-
cling chain of rectangular fret—all
molded in slight relief under a glaze
of pale celadon color. The exterior of
the bowl is decorated in enamel colors,
with gilding, with four round medall-
ions containing pomeis, alternately
green and gilded, in a red ground, and
with floral designs in the intervals,
connected by a network of beaded strings
hung with symbols and tassels.

The foot is enameled red under-
neath, with a white rim; the thin lip
is strengthened by a silver collar. Pe-
riod, 1700-1750.







cording to the Franks Catalogue (*loc. cit.*, page 41), the Shogun of the Tokugawa family ordered the manufacture of tea-jars called *Koshishiro-Tsukemimi*, since which the factory has become still more noted for its jars, which are said to preserve the flavor of the tea remarkably well on account of the peculiarly hard, impervious quality of the *patte*.

The Takatori-yaki is yet more famous. In Captain Brinkley's words:

"If popularity be any criterion of excellence, the first place among the achievements of Taiko's imported artisans belongs to the ware made by Shinkuro and Hachizo (natives of the ceramic district of Ido in Korea) at Takatori in the province of Chikuzen. Their earliest productions were after the Korean style, having only one thin coat of diaphanous glaze, but subsequently, with the assistance of Igarashi Jizayemon, a skillful potter of Seto, they began to imitate the Chinese *flambé* glazes, and succeeded so admirably that their pieces were unanimously pronounced the *chefs-d'œuvre* of their times (1624-44). Something of this esteem was no doubt won for them by the patronage of the celebrated art critic Kobori Masakazu, Earl of Yenshu, who at the request of Tadayuki, Duke of Chikuzen, instructed * Shinkuro and Hachizo in the shapes and technical details of the pottery which best accorded with the aesthetic code of the Tea Clubs, and afterward, selecting certain of their best productions, gave them names indicative of their peculiar merits. It is scarcely possible to overestimate the value attaching to pieces distinguished by the approval of such an amateur."

At a subsequent period of its history cleverly modeled figures of mythological personages and imaginary animals were turned out by the Takatori workshops for use as incense-burners, alcove ornaments, and so forth, which were coated with a thick, lustrous glaze of a *flambé* character, the general color being gray or buff passing into green, chocolate, brown, or sometimes blue. The large temple vase (*hana-ike*), eighteen inches high, shown in Fig. 383, is of a more archaic type, being enameled with a pale-green crackled glaze mottled with clouds of olive tint, which only partially covers the surface, so that the paste, of light-red color, is left unglazed round the base. Outside the vase, modeled in slip in slight relief, are the figures of three Buddhist saints, with halos in the form of wide rings encircling their brows. One is seated upon a rock in the attitude of meditation; another is elevating with both hands an alms-bowl, from which a spiral column of water is ascending—the special attribute of Nāgasena; the third, apparently Vajrabuddha, is leaning upon a long and knotted pilgrim's staff. The mark stamped in an oblong panel is inscribed *Taka* (short for Takatori), in a circle, and *Arashi Tanemune*, the name of the potter.

To return to the province of Owari: One of the minor productions of the kilns of Nagoya is tabulated as *Gempin-yaki*, the name being that of a Chinaman who became naturalized as a Japanese and established himself there. He is wrongly called a Korean in most Japanese books, even in the official reports of the Philadelphia Exposition. Indeed, one of the difficulties in the discussion of ceramic art is the loose way in which the Japanese writers on the subject apply the term *Korai*, properly Korea, to northern China, and *Kochi*, properly Kochin-China or Annam, to southern China, so that the influence of China on the industry is often apt to be lost sight of for the moment. In this connection the story of Gempin is worth relating, as told by Captain Brinkley. In the year 1640, when the *Ming* dynasty of China was on the point of overthrow by the Manchu Tartars, four Chinese nobles came to Japan to pray for aid against the northern invaders. The Japanese were at first disposed to entertain the request, but reflecting that they would be supporting rulers who fifty years before had sent an army to oppose Hideyoshi's generals in Korea, they ultimately decided to let the *Ming* fight their own battles. The fugitive nobles were, however, treated with all courtesy. Confided to the hospitable care of Japanese barons, three of them seem to have passed the remainder of their lives in uneventful seclusion, while the fourth, Gempin, residing at Nagoya, devoted his leisure to painting and pottery-making. As an artist he possessed considerable ability, but his ceramic efforts are not very creditable, though much valued by the Tea Clubs. His pieces consist of a crackled faience, decorated sometimes with archaic designs in blue under the glaze, and some-

* Hachizo figures in our table as the founder of the Takatori factory. He was the son-in-law of Shinkuro, according to Mr. Onoda, who says that it was Hachizo and his son Hachiyemon who were sent by the daimyo to receive the orders of Masakazu in the period *Kwan'ei* (1624-43). According to him, the principal glazes of the Takatori-yaki were white, light blue, and ash-colored.

times with arabesques in relief. Genuine specimens are generally marked with his name in blue under the glaze.

Down to the beginning of the nineteenth century nothing but faïence was made in the province of Owari, although it is to-day the principal center of porcelain manufacture in Japan. The introduction of porcelain was the work of Kato Tamikichi, a descendant of the celebrated Kato Shirozayemon, the "father of pottery," who went to China in 1223. Tamikichi was sent to Hizen in 1804 to study the processes of fabrication there. It is said that he found the secrets of the manufacture so jealously guarded at the various potteries, that it was not until his marriage with the widow of an Arita potter and the birth of his child seemed to afford a sufficient guarantee of good faith, that his new connections consented to instruct him. After he had learned all he could, Tamikichi left his wife and child to shift for themselves, and

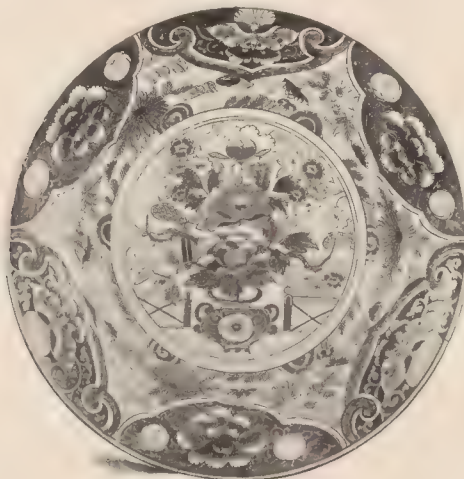


FIG. 398.—Large Dish of "old Imari ware," painted in underglaze blue in combination with enamels and gilding in the typical *chrysanthemum-plum* style.

hastened back to Seto to impart his knowledge to his old comrades, whom he rejoined in 1807, after nearly four years' absence. He was rewarded with a hereditary title of nobility by the Prince of Owari, who belonged to the Tokugawa family, and given the privilege of wearing two swords, a rare distinction for a plain potter. The new industry flourished apace, and within fourteen years some two hundred potters had abandoned their old work to take up porcelain. From the first, decoration in blue under the glaze (*sometsuke*) has been a specialty of this province, and its blue and white production fifty years ago is said to have been second to none in Japan. It is famed to-day for colossal dishes over five feet in diameter, slabs for tables mounted upon baluster stands, and temple lamps nine feet high; but the cheaper smalt imported from Europe has usurped the place of the old cobaltiferous ores of China, and scarcely a memory remains of the pure, rich blue of former times, blending so softly with the fluorescent paste.

The decorators of Owari porcelain, however, have not confined themselves to the use of blue under the glaze. Since 1820 enameled ware has been made at Inazi in the old Chinese



